

10th Annual Festival

Electronic Music Midwest



October 14 - 16, 2010
Lewis University

Providing access to new electroacoustic music by living composers

ELECTRONIC MUSIC
EMM
M I D W E S T

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ELECTRONIC MUSIC



M I D W E S T

October 14-16, 2010

Lewis University

Romeoville, Illinois



October 2010

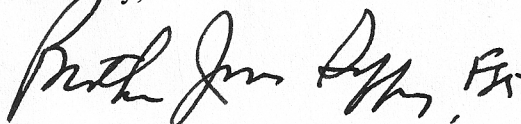
Dear Guests of Lewis University:

It is with considerable pleasure that I welcome you to the 2010 Electronic Music Midwest Festival here at Lewis University, as this annual musical event celebrates its tenth anniversary. This much appreciated festival, with its focus on electroacoustic music and composers, provides a valuable forum for audiences and composers to interact through concerts and lecture presentations. I understand that this fall, more than fifty very capable and creative composers will participate in the impressive programming as the Festival returns to Lewis University.

It is encouraging to know that in celebration of the Festival's 10th Anniversary, a renowned flutist has been invited to be the guest artist. Dr. Rebecca Ashe has performed throughout the United States, Canada, England and Latvia. A faculty member at the University of Missouri-Kansas City and an adjunct instructor at the Community Music and Dance Academy, Dr. Ashe has premiered several compositions, including Chen Yi's "The Golden Flute" for flute and orchestra, and Hsueh-Yung Shen's "...And Then Things Changed" for flute and piano. Also a free-lance musician, Dr. Ashe is a highly regarded performer, lecturer and masterclass clinician who has partnered with several composers and performed at numerous festivals. We are privileged to welcome her to our campus.

This Electronic Music Midwest (EMM) Festival provides a remarkable educational and entertainment opportunity for students, faculty, educators, members of the larger community, and for all those others who are interested in electroacoustic music and its cutting edge technology. Much appreciation to the Department of Music at Lewis University for hosting this major musical event at Lewis, particularly Dr. Lawrence Sisk, professor and chair, and Dr. Mike McFerron, professor and composer-in-residence who is also one of the co-organizers of the EMM Festival. Special recognition also to his fellow organizers, most especially Dr. Ian Corbett of Kansas City Kansas Community College, Dr. Jay C. Batzner of Central Michigan University, Mr. Jason Bolte of University of Central Missouri, and Dr. David McIntire of Kansas City. I trust that you will very much enjoy the varied compositions that will be featured during this Festival, along with your visit to the Lewis campus.

Sincerely,



Brother James Gaffney, FSC
President



October 14, 2010

Dear Colleagues and Friends:

From the College of Arts and Sciences at Lewis University, I extend greetings on the celebration of the 2010 Electronic Music Midwest Festival. Lewis University is honored to partner with Kansas City Community College to make this annual festival, particularly this year's Tenth Anniversary event, possible. Lewis University is particularly proud of the role of our own professor of music and composer-in-residence, Dr. Mike McFerron in founding this event.

Over the last ten years, EMM has presented over 600 new electroacoustic compositions, and this year's festival once again expresses Electronic Music Midwest's dedication to programming a wide variety of electroacoustic music and providing the highest quality performance of electronic media. The festival highlights original pieces from some of the world's top electroacoustic composers, and Rebecca Ashe has been selected as the guest artist for the 2010 Festival. Dr. Ashe is an acclaimed flutist who earned both her Master of Musical Arts and Doctor of Musical Arts degrees at the University of Missouri-Kansas City, where she currently serves as an adjunct instructor of flute at the University's Community Music and Dance Academy. Dr. Ashe has received several grants and awards and performs around the country and abroad.

Congratulations and commendations to Electronic Music Midwest and everyone involved in making it happen. Particular appreciation to Dr. Ian Corbett, Dr. Jay Batzner, Dr. David McIntire, Jason Bolte, and Dr. Mike McFerron, who organized this year's festival. Sincerely,

Sincerely,

Bonnie Bondavalli, Ph.D., J.D.
Dean, College of Arts and Sciences



"Making Life Better"
Kansas City Kansas
Community College

October 1, 2010

Dear Festival Participants:

On behalf of Kansas City Kansas Community College, please allow me to welcome you all to this year's Electronic Music Midwest. It is truly an honor to collaborate with our colleagues at Lewis University in organizing the festival and we appreciate the work of both institutions' faculty and students to ensure a successful experience.

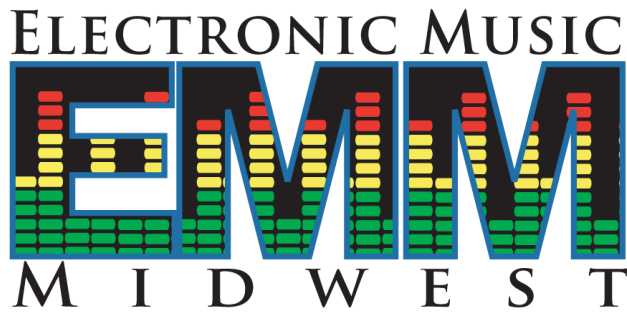
In the relatively short history of this event, it is truly remarkable that a midwestern event has reached achieved such worldwide exposure. With composers and performers hailing from Chicago to Chile, the exchange of techniques, artistry, ideas cannot help but provide a rich environment for new growth in the electroacoustic medium.

Your attendance demonstrates a commendable level of commitment to your own – and your students' – professional development. Although modern technology enables citizens of the 21st century to sample both the old and new thoughts from many cultures, there is even more to be gained from meeting the composers who created the works you will hear in the next few days. I hope you will take every advantage of this tremendous opportunity.

On behalf of Kansas City Kansas Community College and Electronic Music Midwest, thank you for being here and sharing your music with us.

Sincerely,

Cherilee Wadsworth Walker, PhD
Dean, Humanities & Fine Arts



October 14, 2010

Dear Friends,

Welcome to Electronic Music Midwest, and thank you for celebrating our 10th anniversary with us! We are truly excited about our opportunity to present this three-day festival of electroacoustic music. Over 200 works were submitted for consideration for this year's festival. Congratulations on your selection!

Since 2000, our mission has been to host a festival that brings new music and innovative technology to the Midwest for our students and our communities. We present this festival to offer our students and residents a chance to interact and create a dialog with professional composers. We are grateful that you have chosen to help us bring these goals to fruition.

We are grateful to Rebecca Ashe for serving as our artist in residence this year. Rebecca is an outstanding performer who specializes in performing new works for flute and electronics. We're confident you will also be impressed by her performances throughout the festival.

The 2010 EMM will be an extraordinary festival. If only for a few days, your music in this venue will create a sodality we hope continues for a longtime to follow. Your contribution to this festival gives everyone in attendance insight into the future of this ever developing field of expression.

We are delighted that you have chosen to join us this year at EMM, and we hope that you have a great time during your stay. If we can do anything to make your experience here better, please do not hesitate to ask any of the festival team.

Welcome to EMM!

Mike, Jason, Jay, David, and Ian



EMM Guest Artist, Rebecca Ashe

Dr. Ashe is a freelance musician and appears across the country as a performer, lecturer, and masterclass clinician. A new music performer and collaborator, she has partnered with several composers and has performed at several festivals, including Electronic Music Midwest, Society of Composers, Inc., Kansas City Electronic Music and Arts Alliance (KcEMA), the New York City based Composers Voice Series, SPARK, SEAMUS and the Electroacoustic Juke Joint. He has been adjunct faculty at the University of Missouri-Kansas City, Georgetown College (Georgetown, TX), Park University (Parkville, MO.) and the University of Mary Hardin-Baylor (Belton, TX.). She currently resides in Iowa City where she is the National Distribution Manager for Trevor James Flutes.

Dr. Ashe earned her Bachelor degree in Applied Music (flute) at the Eastman School of Music, where her principal teacher was Bonita Boyd. She earned both Master of Musical Arts and Doctor of Musical Arts degrees from the University of Missouri -Kansas City, studying with Dr. Mary Posses. In 1998, she was the only American and one of four flutists worldwide to be chosen for Trevor Wye's prestigious one-year course in Kent, England. Other major teachers have included William Bennett and Karl Kraber.

In 2007, Dr. Ashe collaborated with three composers, Christopher Biggs, Ryan Oldham, and Jorge Sosa to premiere three new pieces for flute. A recording project for the pieces is underway, with a release expected in 2010.

Dr. Ashe has performed recitals throughout the United States, Canada, England, and Latvia. In 2003, Dr. Ashe and pianist, Inara Zandmane, gave a recital at the Academy of Music in Riga, Latvia. Ms. Ashe was the first American flutist to perform a recital at the Academy, which was broadcast on national radio. She also gave a master class at the E. Darzins Academy of Music, the most prestigious preparatory music school in Latvia. Along with her recent collaborations, Dr. Ashe has premiered several pieces, including the Kansas City premier of Chen Yi's The Golden Flute, for flute and orchestra, in 2003, and Hsueh-Yung Shen's ...And Then Things Changed, for flute and piano. She has won several local and national grants and awards.



Concert 1

October 14, 2010

Philip Lynch Theatre - 7:30pm

Disconnect

Greg Dixon

Inner Dialogue

Ryan Smith, saxophone

Chris Shortway

Germination Variations

Brett Wartchow

Fugitive Yellow Shirt

Jason Gregory, violin
Zach Zubow, laptop

Zach Zubow

Phimphony, Movement 1 - Epilogue, "Are You For Real?!?"
Ian Corbett, saxophone

Ian Corbett

Contrary Variants

Rebecca Ashe, flute

Arthur Gottschalk

Insert Coin Here

Zackery Wilson, piano

Zackery Wilson

<http://www.emmfestival.org>

Disconnect

by Greg Dixon

Disconnect is based upon disparate recordings from more than a decade of my life (1997- 2009). These sounds came from older pieces that I have made, improvisations with friends, and various recording sessions. I tried to create a cohesive piece out of these seemingly disconnected sonic materials from my past.

Greg Dixon is currently working towards a doctorate in composition at University of North Texas where he specializes in computer music. From 2006-2010 he worked at UNT as a composition teaching fellow, recording engineer, and technical assistant for the Center for Experimental Music and Intermedia (CEMI). Greg's composition instructors at UNT include Jon Christopher Nelson, Cindy McTee, Andrew May, and David Bithell. He received his bachelor's degree in Music Engineering Technology from Ball State University in 2003, followed by a master's degree in composition in 2005. His music has been performed internationally at conferences including ICMC, SEAMUS, PdCon, EMM, and performed as part of ÉuCuE's and Vox Novus' concert series. He currently teaches courses in Audio Electronics at Collin County Community College.

Inner Dialogue

by Chris Shortway

Inner Dialogue is a piece for alto saxophone and interactive electronics using Max/MSP. The saxophone part began with randomly generated combinations of melodic ideas. The results were then manipulated through various algorithmic transformations as well as intuitive composition. Max/MSP is used to give the saxophone an ever-shifting timbre. The live saxophone is processed using various effects, and through pitch tracking, the settings of these effects are altered with every note.

Chris Shortway is a Ph.D. student in composition, specializing in electronic music at the University of Iowa, studying with Lawrence Fritts. He completed his B.A. at the University of Virginia and his M.M. at the University of Northern Iowa, where he studied composition with Jonathan Schwabe, Alan Schmitz, and Kui-Im Lee. He has also studied under John Eaton and is currently focusing on live instruments with interactive electronics using Max/MSP software. Chris has worked as the composer and sound editor for the University of Iowa Dance Department, and this year, he is the recipient of a Ballard Seashore Dissertation Year Fellowship.

Ryan Smith has received the Bachelor of Music in Contemporary Music degree from Western Oregon University and the Master of Music degree from the University of New Mexico where he graduated with distinction. He is currently a second year D.M.A. student at the University of Iowa and works as a teaching assistant for the jazz department. His primary saxophone instructors include Tom Bergeron, Eric Lau, Kenneth Tse, and Eugene Rousseau. Smith has won the annual University of New Mexico concerto competition and is a two-time winner of the Western Oregon University concerto competition. As a member of the Axis Saxophone Quartet, he recently won first prize of the MTNA National Chamber Music Competition and silver medal of the Fischhoff Chamber Music Competition.

Germination Variations

by Brett Wartchow

I fondly recall moments of total wonderment while standing among the trees of Oregon's old growth forests. Each tree within the forest is a unique ecosystem hosting a myriad of organisms—from the large to the mossy to the invisible—that share dynamic biological synergies. Yet, the true majesty of each tree is fully comprehended when experiencing them en masse as vast and ancient botanical multiverse.

Germination Variations is a sonic meditation on this experience. As each subsequent section of the piece unfolds, the gestural contour of periodic rhythmic patterns and granular motivic textures become more and more tightly woven. The piece thus emerges as a flourishing sonic landscape comprised of lyric percussive lines braided in gestural polyphony.

Brett Wartchow is a composer and sonic artist currently based in the Minneapolis/St. Paul area. His creative output includes acoustic concert pieces for chamber and large ensembles, electroacoustic works, multimedia improvisations and fully immersive installations. An active intermedia collaborator, Brett frequently works with artists native to other disciplines in making pieces that explore new expressive possibilities by integrating elements from conventional artistic forms. His most recent work investigates how uniquely conceived performance environments engender a spirit of exploration and interaction among diverse participants. These works fuse custom designed software with familiar utilitarian objects to form interfaces for expressive gesture, sonic navigation and collaborative improvisation.

Brett holds degrees in Composition and Intermedia Music Technology from St. Cloud State University and the University of Oregon. He is currently a PhD student in Composition at the University of Minnesota.

Fugitive Yellow Shirt

by Zachariah Zubow

When Ken Kesey was a fugitive in Mexico, he was chased down by the FBI and CIA forcing him to hide in the jungle for about a weeks time. A yellow shirt was hung outside the window of his apartment to let the jungle hiding Kesey know the coast was clear. *Fugitive Yellow Shirt* also has these symbols of return, which are represented in the violin and electronic sounds of the piece. Composed for Jason Gregory, this piece is an aleatoric representation of return to normalcy.

Zachariah Zubow (b. 1984) started his music education at Luther College in Decorah, Iowa and in 2008 graduated with a Masters in Music Composition from Illinois State University in Normal, IL. Recently, Zach's music has been chosen to be included on the Society of Composers National Conference, Society of Composers Regional Conference, and Iowa Composers Forum Conference this fall. His music has also been performed in Europe as well as the United States in recent years. Zach's composition teachers include David Gompper, Lawrence Fritts, David Feurzeig, Brooke Joyce, and Martha Horst. Zach is now pursuing a Ph.D. in music composition at The University of Iowa and is a member of Iowa Composers Forum, Society of Composers, ASCAP, SEAMUS, and Electronic Music Midwest.

Phimphony, Movement 1 - Epilogue, "Are You For Real!?"

by Ian Corbett

This piece, mediocre at best, was realized not using Pro-Tools. But nobody cares, and that's not the point. If you're sick - stay the hell at home. Turn off your damn cell phone. Leave the freakin' candy in your bag. And get a babysitter. Be quiet, sit still, pay the musician some respect. And just listen.

Dr. Ian Corbett is the Coordinator of the Audio Engineering Program, and Assistant Professor of Music Technology and Audio Recording at Kansas City Kansas Community College. He also owns and operates "off-beat-open-hats - recording and sound reinforcement", specializing in servicing the needs of classical and jazz ensembles in the Kansas City area. As an audio engineer, Ian's credits include releases on Innova, ICA, Look at You Records, and many non-commercial releases. He is a Co-Director and the Technical Director and Sound Engineer for Electronic Music Midwest, an electronic music festival held in Chicago and Kansas City. Ian previously spent several summers as the Assistant Manager of the Presentations (Audio) Department at Interlochen Center for the Arts. He has provided sound reinforcement for many headline artists. Ian authors articles on audio recording related subjects occasionally for Sound On Sound magazine ("Europe's number 1 selling recording magazine"), most recently a multi-media article on audio mastering published on their first DVD + magazine issue. Since 2004 he has been a member of the Audio Engineering Society's Education Committee. In 2006 he mentored students at the AES' Convention in San Francisco, CA, and at the 2010 AES Convention he will be presenting "The iPod Generation - the Audio Artifacts the Consumer is Listening to", and co-chair of several student recording project critique sessions.

Ian's composition credentials include a Doctor of Musical Arts degree from the University of Missouri-Kansas City, a Fellowship Diploma from the London College of Music, and an M.M. degree from Emporia State University, KS. He has works published by Emerson Edition, HoneyRock Publishing, London College of Music and Media, Penfield Music Commission, Watermark Press, and Schirmer. He has works released on Mark Records and Miso Records labels. His competition successes include an Honorable Mention in the 2002 ASCAP Morton Gould Competition, First Prize in the 2002 Musica Viva Electroacoustic Music Competition (Lisbon, Portugal), First Prize in the 1999 Penfield Music Commission Project Composition Contest, and First Prize in the 1998 Hastings College Jazz Ensemble Composition Competition. In 1994 Ian was awarded a Fulbright Scholarship to study Jazz at Indiana University.

A saxophonist and clarinetist, Ian has performed in venues such as Sydney Opera House (Australia), Valencia's Palau de Musica (Spain), and London's Royal Festival Hall, and for many radio broadcasts in the United Kingdom. He holds a Licentiate'ship Teaching Diploma (clarinet) and Associateship Performance Diploma (alto saxophone) from the London College of Music. In 1994, he produced and staged a multi-media concert of commercial studio works in the Mumford Theater, Cambridge, UK. As a studio musician, his saxophone playing (and horn arrangements) are featured on several deep-house tracks, released in 2002 on the Viva and Hed Kandi labels, and in 2004 his solo compact disc "If That's You", was released by off-beat-open-hats. Ian can be found blowing occasionally at various jazz clubs and restaurants in Kansas City.

Contrary Variants

by Arthur Gottschalk

Contrary Variants was written for flutist Merrie Siegel, and received its premiere by her in concert at Rice University's Stude Hall. The piece is intended to showcase a remarkable virtuosity, incorporating multiphonics, alternative fingering, and unusual tone colorations. The electroacoustic accompaniment was, for the most part, derived using samples of Siegel's flute playing, which were then heavily processed and digitally altered.

Award-winning composer **Arthur Gottschalk** is Professor of Music Composition and Theory at Rice University's Shepherd School of Music. With well over one hundred compositions in his catalog, his music is regularly performed domestically and overseas, and his works are recorded on New Ariel, Crystal Records, Summit, Capstone, Beauport Classical, ERMMedia, Colden Crest, and AUPRecordings. His works are published by Subito Music, Shawnee Press, European American Music Distributors, Alea Publishing, and The Spectrum Press. Dr. Gottschalk has worked in diverse areas of music, including composing and arranging music for feature films, television scores, numerous industrial films and commercials, music publishing, and artist management. He continues to work as an expert in music copyright cases and as a forensic musicologist. In 2006, Dr. Gottschalk's Concerto for Violin and Symphonic Winds won the First Prize of the VVX Concorso Internazionale di Composizione Originale, and in 2008 he and violinist Kenneth Goldsmith traveled to Corciano, Italy, for the European premiere. Dr. Gottschalk's many other awards include the Charles Ives Prize of the American Academy of Arts and Letters, a Composer-in-Residence at the prestigious Columbia-Princeton Electronic Music Center, and the East Coast premiere of his Fantasy for Violin and Orchestra by the Charleston Symphony Orchestra at the Piccolo Spoleto Festival. Since 1980, he has been the recipient of annual awards from the American Society of Composers, Authors, and Publishers. A student of renowned American composers William Bolcom, Ross Lee Finney, and Leslie Bassett, Professor Gottschalk carries on this important lineage by producing students who compose original and innovative music in various forums throughout the world.

Insert Coin Here

by Zackery Wilson

In *Insert Coin Here*, we find an overconfident, diva-like pianist (is there any other kind?) try his hand(s) at a musical video game (read: not Guitar Hero). The game starts simple enough for the pianist as the music is presented in a straightforward manner. However, as he progresses through the various "stages," the music becomes increasingly difficult and, ultimately, too fast for the performer, at which point he is unable to continue. Will he be able to revive himself? Restore his confidence? Complete the game?

Zackery Wilson (b. 1986) is a first year doctoral candidate in composition at the University of Texas at Austin. Originally from Western Pennsylvania, Zackery studied composition and piano at West Virginia University where he earned his B.M. in composition. During his four years of undergraduate studies at WVU, he studied piano with Dr. Christine Kefferstan and composition with Dr. John Beall and Dr. David Taddie. Later, Zackery earned his M.M. in composition at the University of Texas at Austin. Currently, Zackery holds an electronic music teaching assistant fellowship while furthering his studies as a composer under the direction of Dr. Yevgeniy Sharlat, Dr. Russell Pinkston, and Dan Welcher.



Installation

October 15, 2010

Philip Lynch Theatre Lobby

Converging No.1.2

Sean Peuquet

Using a large library of relatively generic acoustic instrument samples, Converging No. 1.2 attempts to construct an overarching musical trajectory that moves from a wide range of possibilities to a singular eventuality. The piece converges across 15 different musical parameters. Some parameters converge locally within each stream of material, or voice, while other parameters converge globally across all voices. Once all parameters have converged, the piece slowly breaks back out, diverging towards randomness. These calculations are made in real-time, and as a result, the outcome never sounds the same way twice. The piece approaches the convergence and divergence of sets of disparate possibilities as a meaningful process, one we experience daily as both mundane and significant.

Sean Peuquet is a composer and installation artist. His works have been performed at The International Computer Music Conference, Electronic Music Midwest, Chosen Vale International Trumpet Seminar, The Boston CyberArts Festival, and the New York City Electroacoustic Music Festival, among other spots. Sean received his B.A. from the University of Virginia in 2005, where he studied music, psychology and astronomy. In 2007, Sean earned his Masters degree in Electroacoustic Music from Dartmouth College. He is currently pursuing a Ph.D. in Composition under Paul Koonce at the University of Florida. Sean's list of teachers and mentors in composition and computer music also include Jon Appleton, Newton Armstrong, Matthew Burtner, Charles Dodge, Larry Polansky, Paul Richards, James Paul Sain, and Judith Shatin.

<http://www.emmfestival.org>



Concert 2

October 15, 2010

Philip Lynch Theatre - 10:00am

Telsonic

Michael James Olson

Hospício É Deus: Astros

Timothy Ernest Johnson

Alborado

Kimberly Reece, saxophone

Bei Zhang

Al Otro Lado del Rio

Rebecca Ashe, flute

Camila Cano

Failing to Resist

Robert McClure

Concertino for Viola and Electronics

Erin Rafferty, viola

David Roberts

<http://www.emmfestival.org>

Telsonic

by Michael James Olson

Telsonic explores the juxtaposition of individual sonic events within larger sound masses. Throughout the piece, rapid sonic gestures give way to explosions of dense sonic material, careening from moments of dense complexity, to simple rapidity. *Telsonic* is the first piece to be completed with my granular synthesis application GrainSynth.”

Michael James Olson is a composer and media artist living in Indiana. He has composed for a variety of ensembles and fixed media, and is currently interested in works that integrate electronics with live performance. His works have been performed at festivals and venues such as the New York City Electroacoustic Festival (New York), International Saxophone Symposium (Virginia), FEAsT Festival (Florida), Asim’tria Festival (Peru), Electroacoustic Juke Joint (Mississippi), and Channel Noise (Georgia). Michael holds a M.M from Georgia Southern University, and is presently a doctoral student at Ball State University.

Hospício É Deus: Astros

by Timothy Ernest Johnson

This work is from a series of works inspired by the writing of Brazilian author Maura Lopes Cançado, specifically her book *Hospício É Deus (Diário I)*. The title of this book translates to “The Asylum is God.” It relates her experiences while interned at the Gustavo Riedel psychiatric hospital in Rio de Janeiro in the years 1959 to 1960. The book is written in the form of a diary and explores themes of human tragedy, poetry and eternity. *Astros* is a reference to a conversation the protagonist has with another (mentally ill) patient in the hospital in which he says “...Your eyes are mortal and extinguished. Mine are stars. I see where your thought doesn’t reach. From what planet do we know each other?”

Timothy Ernest Johnson is a multifaceted creative/performing artist with a lifelong commitment to cultivating deeply engaging, substantive and moving artistic expression. His large ensemble work *Antyphony: Kasparov vs. Deep Blue* was a finalist in the 2008 Alea III International Composition Competition and received its premiere in Boston. His co-commissioned electronic work *Tensile Strength* received an Honorary Prize in the 2008 International Electroacoustic Music Competition “Musica Nova” sponsored by the Society of Electroacoustic Music of the Czech Republic. *Tensile Strength* was presented at Electronic Music Midwest (2008), SEAMUS (2009) and ICMC (2009), as well as being featured on the 50th anniversary recording of the Experimental Music Studios of the University of Illinois. As a theorist, Dr. Johnson’s most recent presentation was at the 2008 College Music Society National Conference in Atlanta at which he gave a paper entitled “Ben Johnston’s Compositional World: 13-limit Extended Just Intonation.” His most recent classical guitar performance was the premiere of a new work for scordatura guitar at the 2008 CMS Super-Regional Conference in Bloomington-Normal. He teaches at Roosevelt University, Lewis University and Columbia College Chicago.

Alborado

by Bei Zhang

Alborado, meaning morning song, is a piece for Soprano Saxophone and Pre-recorded Electronics. It intends to describe the beautiful scene of the early morning, a moment when the sun rises up and wakes up all that’s living.

Bei Zhang has been incorporating music into a variety of settings with a vast spectrum of musical styles. She has written contemporary acoustic and electro-acoustic music, and has also collaborated with filmmakers, directors and artists. Ms. Zhang completed her MM in Computer Music Composition from the Peabody Conservatory of the Johns Hopkins University, where she studied computer music with McGregor Boyle and Geoff Wright. She completed her BM in Music Education and MM in Music Theory in China. She studied in Shanghai Conservatory of Music before she came to the U.S. Her instruments are piano, Chinese zither, and her voice. Ms. Zhang has been awarded several awards and prizes such as the 2010 Randolph S. Rothschild Award, the Peabody Conservatory Graduate Assistantship Full Tuition Award, and the Peabody Career Development Grant. Bei won second place in the 2010 Prix d’Été Composition Competition and was the finalist of the 2010 WFP International Video Competition.

Kimberly Reece is an emerging saxophonist who has been active as a performer throughout North America as a soloist and chamber musician. She can be heard on AUR’s America’s Millennium Tribute to Adolphe Sax Vol. 14, as the soprano chair of the Catalina Quartet. She holds degrees from the Peabody Institute of the Johns Hopkins University, the University of Arizona (UA) and Lawrence University, Conservatory of Music (LU). Primary teachers include, Steven Jordheim, Gary Louie, Timothy McAllister and Joe Wimmer. While at Peabody, she was selected to perform Libby Larsen’s *Holy Roller* at the commencement ceremony. She also performed with numerous chamber music ensembles including the Black Box Quartet, mixed chamber ensembles and recently performed Louis Andriessen’s *Hout* for tenor saxophone, electric guitar, marimba and piano.

Al Otro Lado del Rio

by Camila Cano

What would you feel if you cross to the least fortunate side of the river...

Camila Cano strives to expand the role of electronics in art and music by incorporating experimental techniques using robotics, computers and synthesizers. Camila, originally from Bogotá, Colombia is a versatile composer and an accomplished audio engineer who spans the genres of contemporary music including chamber, vocal and electronic music as well as pop and dance. Her compositions have been featured by the Ethel string quartet, LEMUR (the League of Electronic Musical Urban Robots), the Remarkable Theater Brigade, and Alphabet Soup Productions. As an audio engineer Cano has worked with artists Eric Singer and LEMUR, Zemi17 and the Gamelatron, Puracane, and Tim Hatfield; she is currently the technical director of Alphabet Soup Productions. In 2009 Camila joined the band J'aime and I as a synth player; Camila has been instrumental in the production of "Inexperienced Youth" the band's upcoming EP. Look for Camila's works to be featured at Galapagos Art Space, Electro-acoustic music New York, American Composers Orchestra and the New York Youth Symphony Orchestra.

Failing to Resist

by Robert McClure

It was my wife who pointed out to me that I tend to fidget with objects for long periods of time. Feeling, manipulating, figuring them out as if touch were the only sense available to me. It was this vice that became the germ for this piece.

Robert McClure began composing in high school and continued throughout his undergraduate studies at Bowling Green State University while pursuing a Bachelor's Degree in Music Education. He completed a Masters Degree in Composition from the University of Arizona where he studied with Daniel Asia and Dr. Craig Walsh. He is currently pursuing a DMA at Rice University where he will serve as the Rice Electronic Music LABS Teaching Assistant under Dr. Kurt Stallmann.

Middle school students ranging to professionals have performed Robert's music. Notably, the Clyde High School Band, Start High School Orchestra, the Bowling Green State University Percussion Ensemble, the University of Arizona Percussion Ensemble, The Del Mar Percussion Ensemble, the Sonora Winds, the Ironworks Percussion Duo, and the Toledo Symphony Orchestra have performed Robert's music. He has been commissioned by individuals such as Becky Morris, Joshua Priest, Eric Hines, Kyle Maxwell-Doherty, Joshua Martinez, Aaron Levy, and the University of Arizona Steel Bands, the Catalina Foothills High School Steel Bands, the IronWorks Percussion Duo, the Bowling Green State University Percussion Ensemble, and the Toledo Symphony Orchestra. Robert is published by Bachovich Music Publications, Innovative Percussion, Purple Frog Press, and Tapspace Publications.

Current projects include Desert Miniatures for solo piano for Kathryn Christensen, a piece for soprano and electronics with text by Anne Shaw for recent Shepherd School graduate, Mary Jane Lee, and a percussion solo commissioned by Aaron Levy of Ohio University. Future projects include a piece for baritone, violin, cello, celeste, and piano for McClure's doctoral colleges, a percussion ensemble commissioned by the Bowling Green State University Percussion Ensemble, and a ballet for string quartet and electronics in collaboration with the Art. if. Act Dance Project. For more information please visit www.robertwmclure.com

Concertino for Viola and Electronics

by David Roberts

Concertino is both an exploration of modes of interaction between soloist and electronics and a distant commentary on the romantic concerto, as though seen through a lens thickly dirtied by time. The piece begins by establishing a traditional relationship between soloist and "ensemble," in which the latter accompanies and comments upon the instrumental line, but moves to one in which the live-processing becomes more like an expansion of the acoustic capabilities of the instrument itself than an accompaniment. The soloist, too, must play multiple roles, at times driving what takes place in the electronics part and at others reacting to what comes out. A simple thematic idea winds its way throughout, undergoing various transformations along the way. All sounds are derived (directly or obscurely) from the original source of the viola.



Concert 3

October 15, 2010

Philip Lynch Theatre - 2:00pm

With My Eyes Shut

Jason Bolte

Mauricio Salguero, Clarinet

...in tatters.

Jake Rundall

Warped

Laura M. Kramer

Laura M. Kramer, alto saxophone

19-tone Clusters

Hubert Howe

The Whale Song

Audrey Valentine

Andrew Walker, trombone

ball peen hammer

James Paul Sain

Rebecca Ashe, flute

<http://www.emmfestival.org>

With My Eyes Shut

by Jason Bolte

With My Eyes Shut for clarinet and fixed media is the second piece in a series of electroacoustic works that explore the sounds and textures created by my daughter's (Lila's) toys.

Jason Bolte (b.1976) is currently serving as an Adjunct Instructor of Music Technology and Composition at the University of Central Missouri. He is a member of the organizational board of the Electronic Music Midwest Festival, and a founding board member and President of the Kansas City Electronic Music Alliance. His music has been performed throughout the United States, Europe, Latin America and Asia. Jason's music has received awards and recognition from the International Competition for Composers "Città di Udine" (Finalist: 2010), VII Concurso Internacional de Miniaturas Electroacusticas (Finalist: 2009), 2nd. International Electroacoustic Music Contest – CEMVA (Third Prize: 2008), 9th Electroacoustic Composition Competition Música Viva (Prize Winner: 2008), Bourges International Competition of Electroacoustic Music and Sonic Art (Selection: 2006, 2008), ASCAP/SEAMUS Student Commission Competition (Second Prize: 2008), ETH Zurich Digital Arts Week Soundscape Competition (Recognition: 2007), Music Teachers National Association and Missouri Music Teachers Association (Missouri Composer of the Year/Commission: 2007), and International Society of Bassists Composition Competition (First Prize, Media: 2005). Jason's music is available on the Vox Novus and Miso Records labels.

Mauricio Salguero is currently a DMA candidate at the University of Missouri-Kansas City (UMKC) Conservatory of Music under the guidance of Jane Carl. Mauricio plays clarinet and saxophone and teaches at the UMKC Community Academy. His musical interests span diverse genres, including contemporary, classical and Latin music. Critics have praised him as having "conviction and impressive technique," and this fall he will perform a full recital of pieces for clarinet and electronics written for him on a tour to colleges in Missouri, Iowa, Illinois and Wisconsin. Mauricio was one of the winners of the Artist Presentation Society Auditions-2010, and will be performing on their 2010-11 concert series. Mauricio's honors include a 2010 Inspiration Grant from the KC Arts fund, the First Prize in the National Contest of Musical Composition from the Institute of Culture and Tourism City of Bogotá, Colombia, the Bettylou Scandling Hubin Scholarship in both World Music and Music Technology from Mu Phi Epsilon and the Spaulding/Warfield Memorial Scholarship from Sigma Alpha Iota. In 2008 he received the Preparing Future Faculty Fellowship from UMKC, a competitive program that focuses on college teaching, and he was recently featured in the recorded release of Stephen Yip's "Gorintou" on the album Mosaic (Capstone Records, 2010). Mauricio has appeared as a soloist with the Universidad Javeriana Orchestra, the University of Arkansas Wind Symphony and recently played Frank Martin's Concerto for Seven Instruments with the Symphonic Orchestra of the UMKC Conservatory of Music. He has also performed at ClarinetFest 2008 and 2010. He holds a B.M. from the Universidad Javeriana in Bogotá, Colombia, and a M.M. from the University of Arkansas-Fayetteville. His previous teachers include Nophachai Cholthitchanta, Chris Jepperson and Javier Vinasco.

...in tatters.

by Jake Rundall

Left standing...

a bruised mirror,
bleeding through.

fingers stuttering slowly and stiffly,
mind prostrate.

swallowing words of jagged glass,
shards of contempt and
broken wisdom.

left helpless,
standing prone

...in tatters.

...in tatters. (2009) is a musique concrète composition created using ProTools software and a variety of original recorded sound sources.

Mr. Rundall graduated with a BA in music and mathematics from Carleton College in 2002, where he studied composition with Phillip Rhodes. He is currently finishing (ABD) a DMA in composition at the University of Illinois at Urbana-Champaign. The subject of his doctoral project is musical polymeter. His teachers at UIUC have included Heinrich Taube, Scott Wyatt, Stephen Taylor, Christopher Hopkins, Erik Lund, William Brooks, Zack Browning, and Vinko Globokar. He is currently a faculty member in the Music Department at Wabash College in Crawfordsville, IN.

Mr. Rundall's piece *Knead* for chamber ensemble received an honorable mention in the 2004 ASCAP Foundation Morton Gould Young Composer Competition. His composition *Dogma*, for 2 pianists and 2 percussionists, was a prizewinner in the 2006 Joseph H. Bearns Prize, and also won first place in the 2nd Annual Phi Mu Alpha Sinfonia composition contest. Mr. Rundall's electronic music has been performed at various festivals and conferences across the United States including the International Computer Music Conference, the SEAMUS National Conference, the SPARK Festival of Electronic Music and Arts, the New York City Electroacoustic Music Festival, Electronic Music Midwest, and the Florida Electroacoustic Music Festival. He is interested in algorithmic procedures and the creation of visceral and intellectually engaging music.

Warped

by Laura M. Kramer

Warped was designed from various saxophone tones that are "warped". Sounds were derived exclusively from saxophone samples: long tones, trills, and multiphonics. The work combines several genres including jazz harmonies, grooves characteristic of popular music, as well as motivic devices that can be found in the standard classical saxophone repertoire. Extended techniques are used to add accent, in the same way that a jazz performer may add growls or pitch bends.

Laura M. Kramer (b. 1984) is currently pursuing a Doctorate of Musical Arts in Composition at the University of Southern California, where she studies with Frank Ticheli, Don Crockett and James Rötter. She holds a Master of Music in Composition from Indiana University (2008) and a Bachelor of Music in Saxophone Performance and Music Theory/Composition from West Chester University of PA (2006). Laura's works have been featured at the California State Fullerton International Electroacoustic Listening Room Project, International Computer Music Conference 60x60 Concerts, Midwest Composers Symposium, Midwest Graduate Music Consortium, North American Saxophone Alliance Conferences, SEAMUS National Conferences, and the Western Illinois University New Music Festival. In addition, she was awarded honorable mention in the 2009 Margaret Blackburn Biennial Composition Competition by the Pittsburgh Alumnae Chapter of Sigma Alpha Iota. Collaborative works include those for modern dance as well as incidental music for Wilde's *An Ideal Husband* at IU. Past positions include graduate assistant director of the Indiana University New Music Ensemble, mentor for the USC Thornton Outreach Program, and she currently teaches saxophone at Diamond Bar High School, CA. Her *Warped* for alto saxophone and electronics is published with Dorn Publications. www.laurakramermusic.com

19-tone Clusters

by Hubert Howe

19-tone Clusters takes the same assumptions that went into my composition *Clusters* and applies it to the domain of 19-tone equal temperament. All the overtones are all clusters of 5-note chords duplicated through three to four octaves above the note, but they are all in 19-tone equal temperament. Again, harmony becomes spectrum. The amplitudes of these components are varied so that they have a kind of "shimmer" moving up and down the spectrum. There are five different kinds of "instruments" used in the piece: the basic cluster, a "sparkling" cluster, a "whoosh" sound that attacks each of the components separately, a "gong" sound, and a cluster glissando. Consistent with my theories of 19-tone music, each short passage is based on different but related chords, and passages state both the entire 19-tone pitch classes and all nine interval classes. The piece has the same overall structure as *Clusters*, beginning in the middle range and proceeding through several short passages to a big climax with all instruments playing, and finally concluding quietly, much as it began. The piece was synthesized using csound.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College of the City University of New York. Recordings of his computer music (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS- 8771) have been released by Capstone Records.

The Whale Song

by Audrey Valentine

The Whale Song was conceived in response to the composer's fascination with the vocal capacities of the humpback whales. It is said that the whales have tremendous dynamic capabilities, and to hear them close up would be like standing next to an amplified rock band. This piece utilizes many extended techniques for the trombone using some amplification with live alteration of the sound in order to imitate the voice of the whale. The trombone is at times the voice of the whale and at others, the voice of the waves and the wind. Enjoy the auidial journey to the depths of the sea where the giants roam.

Audrey Valentine is a composition student at Central Michigan University who enjoys learning about various instruments and scoring techniques. In addition to the Western education she is a part of some other key musical influences include African music, klezmer, Bulgarian styles, jazz, flamenco, and experimental genres. This is Audrey's first year as an undergrad composition major, initially starting as a clarinet major. She is learning how to play trumpet currently in order to write idiomatically, and also knows basic piano, djembe, and saxophone. If given the chance to study another instrument she would probably pick bass clarinet, tabla or cello. Initially planning on being a visual arts major at an institute of art, she found that music was a much more cultivated part of her life upon graduation from high school. The endeavor now is to become an artist of the soundscapes.

A junior at Central Michigan University, **Andrew Walker** is working towards a Bachelor of Arts degree in music with a minor in anthropology with plans to pursue graduate studies in ethnomusicology and cultural anthropology. Mr. Walker has presented research at the 2010 MTMS conference at the University of Cincinnati as well as the 2010 Midwest Regional Society for Ethnomusicology conference. Mr. Walker is also an active trombonist studying with Dr. Robert Lindahl as well as playing in various CMU ensembles.

ball peen hammer

by James Paul Sain

ball peen hammer (2004) - a tool meant to coax raw metal into desired shapes approximating a musical instrument. The musical instrument then can be used to beat the hapless listener into musical submission by its metallurgical induced force. The flute, often thought as a gentile and civilized instrument of historic reason, is utilized in this work as a sonic weapon. Bleeding may be a result...or perhaps liberation. Be very cautious - listen with due care (and do not operate heavy machinery while under the influence).

Thanks to Ron Parks for his spectral accumulation and evaporation Msp algorithm!

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and an American Composers Alliance board member. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.



Concert 4

October 15, 2010

Philip Lynch Theatre - 5:00pm

In this world nothing is certain

Christopher Danforth

Texturologie 8b: HyperBell

James Caldwell

James Caldwell, performer

As I Walk...

John Stafford II

Loretto Alfresco

Robert Fleisher

Pan's Music Imparts Form to Primal Matter

Andrew Walters

David Brooke Wetzel, clarinet/bass clarinet

The Pornography of Unfettered Optimism

David McIntire (electronic setting)

Michael Ives (text)

<http://www.emmfestival.org>

In this world nothing is certain

by Christopher Danforth

In this world nothing is certain

Winter 2009

Christopher Danforth, prepared harpsichord and computer programming

Found answering machine cassette tape

In this world nothing is certain was composed around sampled audio--a mix of various Catholic prayers including the Lord's Prayer, a Hail Mary, and the Guardian Angel Prayer--found on an answering machine tape. As I worked with the devoted words from the recording, I began to explore the role of religion in my own family. I was raised in an agnostic household and never experienced Sunday mornings at church or after-school confirmation classes. My grandfather was a successful investment banker and my father has a degree in economics and is in the insurance business. The traditions of organized religion were faint and muted in my childhood. But the importance of fiscal responsibility and balancing a check book were learned by observing my father's Sunday morning ritual (his body hunched over in prayer to a calculator with giant gray buttons) of organizing our family's finances. I began to experiment with editing or muting most of the audible prayer in my samples. What is left are gasps, slurps and breaths which I combined with the clicks, pops and thuds of the answering machine to echo the sounds of my father and his fingers on the calculator keys those Sunday mornings. This composition is a through-composed piece built around a 5/4 "pedal point groove" made up of many short sections, with each section exploring a new musical idea and rhythmic pattern.

Texturologie 8b: HyperBell

by James Caldwell

Texturologie 8b: Hyperbell is a piece for computer-generated music triggered and controlled by a Wii Remote and nunchuk. The right hand controls gesture, rhythm, timbre, and articulation, while the left hand controls pitch, register, and delay characteristics. The performance uses the OSCulator utility to get the data into a MacBookPro over Bluetooth and an instrument made in Max/MSP, with sounds generated by the mda DX10 software synthesizer. One of Dubuffet's "Texturology" paintings hangs (sometimes) in the Art Institute of Chicago.

James Caldwell is Professor of Music Composition and Theory at Western Illinois University and co-director of the New Music Festival. He earned a BM from Michigan State University, and a MM and DMus from Northwestern University. In 2005 he was named Outstanding Teacher in the College of Fine Arts and Communication and received the first Provost's Award for Excellence in Teaching. He was named the 2009 Distinguished Faculty Lecturer. Since 2004 he has been studying drawing, design, and print making at WIU as a way to stretch creatively and to reacquaint himself with the experience of being a student.

As I Walk...

by John Stafford II

As I Walk... (for two-channel tape) was performed at the Primavera En La Habana 2004 (Spring in Havana 2004) International Electroacoustic Music Festival in Havana, Cuba and was selected as a finalist for the 2003 IV Edition of Pierre Schaeffer International Competition of Computer Music in Italy. The composition was written and completed in the electroacoustic music studios at Bowling Green State University in 2001.

John Stafford II is currently the Director of Choral Music Activities at Kansas City Kansas Community College. He was previously appointed at Millikin University and Eastern Illinois University teaching music composition, theory and orchestration. His choral and chamber music has been performed throughout North America and Europe. The University of Oregon's Waging Peace Through Singing, an international competition for choral music on the theme of peace, has recognized his work. He has also received recognition from other organizations such as American Society of Composers, Authors, and Publishers, the Society of Composers Inc. (both national and regional conferences), the National Federation of Music Clubs, and Primavera En La Habana 2004 (Spring in Havana) International Electroacoustic Music Festival in Havana, Cuba. He was selected as a finalist for the IV Edition Pierre Schaeffer International Competition of Computer Music in Italy. In addition, members of the Detroit Symphony Orchestra, New York New Music Ensemble, the Hradec Kralove Men's Chorus, the Gregg Smith Singers, Chicago A cappella, the New York Treble Singers and the Anti-Social New Music Ensemble had performed his music. His choral and vocal jazz music is published by The Roger Dean Publishing Company and Sound Music Publications. Stafford has degrees from Millikin University (B.M. in Music Business) and Bowling Green State University (M.M. in Composition) and is completing a D.M.A. in Choral Conducting and Literature at the University of Illinois, Urbana-Champaign. His most recent activities include a commission for The Blackburn College - Community Band and Chorus (directed by Millikin faculty member, Neal Smith) this past April and performances of his brass quintet, Turnaround, at the University of Central Missouri New Music Festival in April and by the Toronto Brass Quintet during their 2010-2011 Concert Season.

Loretto Alfresco

by Robert Fleisher

Loretto Alfresco was created with a Tandberg stereo tape recorder when I was 17, and unearthed in response to the recent wave of interest in miniatures. Sound sources include pots, pans, pipes, and other objects played by my childhood friend, Thomas Loretto—under a tree on the small Wisconsin farm owned at the time by my sister. After resting comfortably in my archives for nearly four decades, *Loretto Alfresco* was premiered in 2009 at the NYCMEF. Subsequent performances include Sound Crawl Nashville, Noise Floor Festival (U.K.), CHAT Digital Arts Festival at the University of North Carolina at Chapel Hill, SEAMUS 25, and the American Composers Alliance festival (NYC). A still shorter version, *Loretto Alfresco* (piccolo), part of the “Crimson Mix” (360 degrees of 60x60—an installation at this year’s EMM), was premiered at the ICMC in June. The two versions were heard together for the first time at SCI V (Augustana College) earlier this month.

Robert Fleisher, a native of New York City, attended the High School of Music and Art there, graduated with honors from the University of Colorado and earned the M.M. and D.M.A. degrees in composition at the University of Illinois, studying with Salvatore Martirano, Ben Johnston, and Paul Zonn. He is currently professor and coordinator of music theory and composition at Northern Illinois University (DeKalb). The author of *Twenty Israeli Composers* (1997), he is also a participating composer and essayist in Theresa Sauer’s *Notations 21* (2009). His music appears on Centaur and Capstone labels and has been heard in Canada, France, Germany, Spain, the United Kingdom, and throughout the United States.

Pan’s Music Imparts Form to Primal Matter

by Andrew Walters

My friend and colleague at Mansfield University, David B. Wetzel, approached me about writing a piece for clarinet and his interactive computer system, the Interactive Event Manager (IEM). It was to be based on a painting that hangs in his office entitled *Pan’s Music Imparts Form to Primal Matter* painted by his uncle, Dan Davidson. In the painting, Pan is seen on the left side playing pan pipes. The landscape in which he performs is a stark and barren: a few black lines on white paper on the left-hand side. As the viewer moves from left to right, more color, complexity, and less abstraction emerge. Through Pan’s performance this slowly evolving world comes into existence. I decided early on in the process that the piece would follow the left-to-right sweep of the landscape not only in terms of dynamics and register, but also in the structure of the electronic part. I also decided to slowly alter the harmonic series on which the frequencies of both parts are based, to fit the left-to-right development of the painting.

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters’ music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. His piece “Before Clocks Cease Their Chiming” was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music appears on volume nine and sixteen of the “Music from SEAMUS” compact discs. Currently he is Assistant Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Clarinetist/Bass Clarinetist **David Brooke Wetzel** is a specialist in new music and interactive electronics. Recent solo appearances include the Endless Mountains Music Festival, the Spark Festival of Electronic Music and Art, and the Sonic Fusion Festival of International Contemporary Music in Edinburgh, and as a featured performer at ICMC 2010 in New York City. His research interests are primarily in the field of interactive computer music systems, with a special focus on maintaining electroacoustic repertoire in the face of rapid technological change. His writing on this subject has appeared in *Organised Sound* and in recent presentations to SEAMUS and ICMC. Dr. Wetzel is currently an associate professor of clarinet and coordinator of the music business and technology program at Mansfield University of Pennsylvania. Dr. Wetzel received a B.Mus. in clarinet performance from Lawrence University, the M.M. in computer music performance and concert production from the Peabody Conservatory and the DMA in clarinet performance at the University of Arizona. His clarinet teachers include Jerry Kirkbride, Loren Kitt, Edward Palanker, Thea King and Dan C. Sparks. His computer music teachers include McGregor Boyle, Ichiro Fujinaga and Geoffrey Wright.

The Pornography of Unfettered Optimism

by David McIntire

The text is by poet Michael Ives, with whom I have collaborated many times. Many of his texts are concerned with the manner in which language is deployed in contemporary media, often in pursuit of goals other than that of clear and direct communication. The voice is that of Michelle Allen McIntire.

Michael Ives is a writer and musician living in the Hudson Valley. His language/performance trio F'loom was featured on National Public Radio, the CBC, and in the anthology of international sound poetry, 'Homo Sonorus.' His work can be read in numerous publications and 'The External Combustion Engine,' a collection published by Futurepoem Books.

David D. McIntire is a composer and sound artist who lives and teaches in Kansas City.



Concert 5

October 15, 2010

Philip Lynch Theatre - 7:30pm

Flurotica

David Morneau

Rebecca Ashe, flute

Sonata for Musical Saw and Electronics

Marcus Rubio

II. Allegro (The Saw Explores the Big City but Quickly Gets Scared)

III. Adagio (The Saw Sleeps Alone in the Woods with a Fleeting Good Feeling)

IV. Bouree (The Saw Tries to Return Home but is Hopelessly Lost)

Marcus Rubio, musical saw

Jonah in CLIMActeric

Birgitte Alsted

Birgitte Alsted, violin

Sea Lion Mix

Brian Belet

Improvisations

Pendulum: Randall Hall & Jonathon Kirk

Randall Hall, saxophone

Jonathon Kirk, laptop

Open Circuit

Mike McFerron

Rebecca Ashe, flute

<http://www.emmfestival.org>

Flurotica

by David Morneau

A burlesque can either be “a parody or comically exaggerated imitation of something” or “a variety show, typically including striptease.” These two short movements for flute (Basics and How You Look) are both, a burlesque of burlesque. *Flurotica* was composed for Rebecca Ashe and designed to take advantage of her particular performance presence.

David Morneau does not compose his music with a ‘poetic power’ that emphatically discharges from his work enchanting you in a hallucinogenic state of borderline exaltation. He does not intensely attempt to infuse symbolism into his work and shows no melodic motivation whatsoever. This is not David. So you ask, ‘Well, then what does this so-called proclaimed musical talent propose to do?’

David is a composer of an entirely undecided genre. Among his diverse projects are 60x365 – a year-long podcast project for which he composed a new one-minute piece every day, Boop Boop Beep – a solo performance for Nintendo Gameboy, Three Questions – an experimental graphic score for any performer(s), and The Rhythm Variations – 12 variations on Gershwin for solo piano (winner of the 2004 Ruth Friscoe Prize in Composition). David’s current projects include a short concert-opera based the classic Simon electronic game, a set of songs on Shakespeare’s Sonnets, and an album of electronic music inspired by number theory and numerology.

Do not think of him as yet another one of those ‘unique composers’ but rather a provider of exclusive unprecedented experiments. He carries his charm and alarm, the glamour to make standards stammer, the appeal of the unreal. Ladies and Gentleman, I give you Mr. David Morneau...also available at <http://5of4.com>. [by Anna Morneau – May 2010]

Sonata for Musical Saw and Electronics

by Marcus Rubio

This piece was composed in fall of 2009 in the electronic music studio at Trinity University in San Antonio, Texas. The work follows the narrative of a saw leaving home(it’s traditional soundworld) for stranger more noisy spaces. All the electronic sounds are entirely based on the saw and the “melodic” material the live saw plays is loosely derived from the songs of the Violent Femmes and a Handel flute Sonata. The piece has also been programmed at the 2010 Spark Festival and was premiered at a house concert put on by Doug Balliet. The work is in 3 movements starting with the 2nd movement:

- II. Allegro (The Saw Explores the Big City but Quickly Gets Scared)
- III. Adagio (The Saw Sleeps Alone in the Woods with a Fleeting Good Feeling)
- IV. Bouree (The Saw Tries to Return Home but is Hopelessly Lost)

Marcus Rubio was born in 1989 in San Antonio, Texas where he has lived for most of his life save a couple of years where he was put in disparate cities due to parental obligations. He began playing guitar at a young age and almost immediately began composing rudimentary songs. By 15 he was performing slightly more sophisticated tunes in clubs around town. This habit has persisted to today and he still writes and performs songs from any of his 4 albums quite frequently. He is currently a music composition major at Trinity University in San Antonio and it was here that he fell head over heels for electroacoustic music at the end of his freshman year. Since then, almost all of his works have incorporated electronics of some kind. He is currently at work on a guitar and tape piece, a fixed media work based on a Tao Lin novel, and a song cycle for 2 voices, marimba, accordion, clarinet, guitar and lots of electronics. He is very excited to be performing his Sonata for Musical Saw and Electronics at his first EMM!

Jonah in CLIMActeric

by Birgitte Alsted

Jonah from the Old Testament in the Bible was told to prophesy in the large and sinful city Ninive. He did not want it, but... The handling of mankind resulting in the pollution now causing great catastrophies during climatic changes seemed to me a paralel to this story of Ninive and Jonah. So the Book of Jonah has been the base for the structure of the music and the story told alongside. The "updated" story is recited on stage, accompanied by electro acoustic music on tape, and by slides created by the danish artist Dorthe Grum-Schwensen.

Wrooom, says the door in a stairwell at Aarhus Concert Hall. Sssscchhh says another door at the studios at DIEM, Danish Institute of Electronic Music. The handle and the lock have their unique sounds as well as the brassbanisters at the staircase of the Concert Hall. Danish composer **Birgitte Alsted** (b.1942) is inspired and fascinated by the noises and sounds of everyday life, the music of the surroundings, and the expressions from the (non)verbal communication relating humans as well as other living creatures. . In 2002 she combined the wrooom, the sssscchhh and several other sounds with the words of a letter by the poet Rilke into her work *Zu Versuchen die Fragen*.

Birgitte Alsted is an experimental artist, educated as a violinist at Royal Danish Academy of Music in 1971 and as a master in Electronic Music Composition at DJM - Det Jyske Musikkonservatorium in 2006. Her work as a performing musician is an essential element in her activities as a composer - her idiom is often dramatic, and she works with acoustic instruments, computer and tape. Alsted's activities as a composer range wide: from alternative forms of expression like collective improvisation and creative music teaching for children to theatre music, solo works and orchestral music. For several years Birgitte Alsted has been working with multimedia performances. This has involved the use of electronic devices and resources in her compositions, and she has experimented with the creation of many-faceted sensory experiences using poetry, dance and slides in her works. One important source of inspiration is literature and poetry which traces the development of the human mind. Contemporary writers and older literature - not least the Bible have both contributed to Birgitte Alsted's multifaceted universe.

In recent years, Birgitte Alsted has turned to composition of electronic music and to combinations of for example electronics and live-performed violin and/or voice. In 2003, one of her most well-known works, the electronic surround sound-work *Zu Versuchen die Fragen*, was performed in Copenhagen attended by a lightcomposition.

Birgitte Alsted has received several grants and prizes including the Hakon Borresen Prize, the Danish Composers Association's Jubilee Prize, and the three-year grant of the Danish National Arts Foundation in 1980 and 2006. In 2006 the Classical Music Committee gave Birgitte Alsted the grant on the grounds that she from her early electronic works to her new pieces has developed a personal and refined electronic/electroacoustic musical universe, which interests and fascinates. They gave her the grant to subsidize further development of this stirring musical universe.

Sea Lion Mix

by Brian Belet

Sea Lion Mix was constructed from field recordings of sea lions basking on the wharf in Santa Cruz, California (USA) in early January 2009. Sea lions frequently doze and warm themselves on the sturdy wood beams supporting the wharf, and this day we encountered thirty or more of the creatures crammed onto a single platform, jutting out from the wharf a few feet above the water line. As always, the sea lions yelled and screamed at the slightest provocation, new comers clamored over the sleepers, and disturbances (both physical and vocalized) traveled through the group in waves. This day we were treated to some wonderful flying snot from one sleeping female (that's the opening sounds largely unaltered), and several others bellowed their comments to this behavior. These antics were enough to trigger some hearty laughing episodes from my son Jacques, and his sounds are just as delightful as the sea lions. Then, my wife Marianne, mindful that I was recording, asked me several questions as quietly as she could (including: "Are you recording?"). My voice is in there a few times, mumbling incoherently (I have decided not to dwell too much on that). So, what began as a jaunt to the ocean to celebrate Marianne's birthday and to record pristine sea lion sounds became a much richer, more real experience of our family outing to the wharf, with each of us being simply who we are. Great fun!

When performed live within Kyma, the recorded sound files are segmented and processed in real time to create a unique performance environment (live *musique concrète*). Alternately, any specific performance can be recorded and preserved as a fixed audio structure in a more traditional *musique concrète* format. This music is dedicated jointly to Marianne Bickett and Jacques Bickett-Belet, who form a large part of the music of my life.

Brian Belet lives in Campbell, California (four miles from the San Andreas Fault), with his partner and wife Marianne Bickett and son Jacques Bickett-Belet. Here he composes, hikes, and tends to his fruit trees and roses. In 2009 he co-founded the touring ensemble 'SoundProof' with Stephen Ruppenthal and Patricia Strange. To finance this real world he works as Professor of Music at San Jose State University. His music is recorded on the Centaur, Capstone, IMG Media, Frog Peak Music, and the University of Illinois CD labels; with research published in *Contemporary Music Review*, *Organised Sound*, *Perspectives of New Music*, and *Proceedings of the International Computer Music Conference* (most recently in 2010). (www.music.sjsu.edu/music/faculty-and-staff/dr-brian-belet)

Improvisations

by Pendulum: Randall Hall & Jonathon Kirk

About Pendulum:

Randall Hall (saxophones) and Jonathan Kirk (laptop) perform together as the contemporary improvisation duo Pendulum. Hall and Kirk have performed together in various forms since 1999 in the United States, Europe and Asia. Pendulum draws on a diverse background including traditional classical music, jazz, world music, and most importantly modern classical music, experimental performance techniques and electronic music. Their freely improvised concerts explore sound in its many manifestations and push acoustic and electronic resources to their expressive limits.

Randall Hall is a leading interpreter of contemporary music for saxophone. His performances of new music range from the contemplative to the ferocious; Innova Recordings describes his music as "high-octane, supercharged sax". Internationally active as a performer and clinician, Hall has given concerts and solo performances throughout North America, Europe and Asia, and has given lectures and master-classes on aesthetic and technical issues of new music at institutions around the world, including Harvard University, Cornell University, the Eastman School of Music, New England Conservatory, the Luxembourg Conservatory and the World Saxophone Congress. Randall Hall is the recipient of numerous honors including a Fulbright Grant, Frank Huntington Beebe Grant, Presser Music Award and the Premier prix in the Concour Région Ile-de-France. He studied saxophone with Claude Delangle, Jean-Yves Fourmeau, Jean-Michel Goury, Kenneth Radnofsky, and Ramon Ricker. Dr. Hall holds degrees from the Eastman School of Music (DMA), the New England Conservatory (MM), the Conservatoire National de Région de Boulogne-Billancourt, France (Premier prix) and Warner Pacific College (BS). He is Assistant Professor of music at Augustana College in Rock Island, Illinois, where he teaches saxophone, improvisation, music theory and liberal studies.

Jonathon Kirk is a composer, performer, and improviser active in many areas of contemporary music, new media, and the sound art. His works have been performed throughout the United States, Canada, Europe, South America, and Asia by a diverse group of international musicians. Recently he was an artist-in-residence at the Petrified Forest National Park in Arizona and from 2000 through 2001 he received a grant from the Belgian government to be in residence at the Logos Foundation in Gent, Belgium. His multimedia work has most recently been shown at the Tate Modern in London, Weisman Art Museum in Minneapolis, CYNETart_07 in Dresden, Musica Viva in Lisbon, ZKM Karlsruhe, London International Animation Festival, Melbourne International Animation Festival, Boston Cyberarts Festival, Structural Elements in Chicago, and his music has recently been presented at numerous festivals including the L.A. Short Film Festival, Spark Festival, Princeton's Listening in the Sound Kitchen, CCRMA at Stanford, International Computer Music Conference, NIME, and the festivities of the Cultural Capital of Europe in Brugge, Belgium. He is currently Assistant Professor of music composition and theory at North Central College.

Open Circuit

by Mike McFerron

Open Circuit was written for flutist, Rebecca Ashe, in celebration of Electronic Music Midwest's 10th Anniversary. This composition was completed at the Ucross Foundation Artist Residency in Wyoming, August 2010.

Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (<http://www.emmfestival.org>). A past fellow the MacDowell Colony, June in Buffalo, and the Chamber Music Conference of the East/Composers' Forum, honors include, among others, first prize in the Louisville Orchestra Composition Competition (2002), first prize in the CANTUS commissioning/residency program (2002), recipient of the 2005 CCF Abelson Vocal Music Commission, and the Chicago Symphony Orchestra's "First Hearing" Program (2001). McFerron's music can be heard on numerous commercial CDs as well as on his website at <http://www.bigcomposer.com>.



Installation

October 16, 2010

Philip Lynch Theatre Lobby

360 degrees of 60x60

Robert Voisey

Patrick Liddell

Aaron Kirster Johnson

Eldad Tsabary

This 60x60 video collaboration with Patrick Liddell is called 360 degrees of 60x60 and is sponsored in part by the International Computer Music Association (ICMA) - www.computermusic.org The works included in the mix were created specifically for the 2010 ICMC RED Edition (International Computer Music Conference) presented by Stony Brook University in New York City and Stony Brook. Six 60x60 mixes featuring 360 pieces from different composers throughout the world will be presented during the conference and at remote concerts around the globe.

The 6 different mixes are all named a different shade of red to honor the RED edition of ICMC: 60x60 Burgundy mix, Crimson mix, Magenta mix, Sanguine mix, Scarlet mix, and Vermilion mix. Each mix is one hour long and contains different composers totaling to 360 different works each by different composers from countries around the world. All of the video was created by Patrick Liddell. Robert Voisey is the music coordinator and “macro-choreographer” for the Burgundy mix, Magenta mix, Sanguine mix, and Scarlet mix. Aaron Kirster Johnson is the music coordinator and “macro-choreographer” for the Crimson mix. Eldad Tsabary is the music coordinator and “macro-choreographer” for the Vermilion mix.

Robert Voisey (Director) As a presenter and producer of new music, Robert Voisey is the Director and Producer of the 60x60 project, Co-Director of the Composer’s Voice Concert series, Vice President of Programs for the Living Music Foundation, and Founder of Vox Novus. Producing and presenting over 300 concerts in more than 10 countries around the world, he seeks innovative and creative approaches to promote the music of today’s composers. “The idea of commissioning sixty pieces each a minute long has elements of both ingenuity combined with madness,” (Malcolm Miller, Music & Vision) Robert Voisey’s 60x60 concept has been hailed by the New York Times as the “kind of madness that makes the cultural world go round” (Roslyn Sulcas, New York Times)

Patrick Liddell (Video Artist) Patrick Liddell recently received this Doctor of Music at Northwestern University in Music Composition. His art is a combination of music and video (video being the visual counterpart to the temporality of sound), and in a postmodern idiom attempts to combine popular, art, and world music into a “unified disassociation”. His most recent project, Arrow To The Sun, is a multi-dimensional fractal-art piece that fuses music, video, taste, touch, smell, and thought to evoke an anti-narrative of spiritual enlightenment.

<http://www.emmfestival.org>



Concert 6

October 16, 2010

Philip Lynch Theatre - 10:00am

Lush Intrinsic

Dan VanHassel

Dan VanHassel, piano

Contact

Linda Antas

Refraction I

Jorge Sosa

Mauricio Salguero, clarinet

Toccata

Joo Won Park

Joo Won Park, performer

Deluge

Ronald Keith Parks

<http://www.emmfestival.org>

Lush Intrinsic

by Dan VanHassel

Lush Intrinsic was commissioned by pianist Keith Kirchoff and composed in 2009. All of the electronic sounds are created using piano samples, most of which are recorded live during the performance. In general, the electronics are used as a means to extend and augment the piano's capabilities, at times creating dense poly-rhythmic textures influenced by electronica and popular music.

Dan VanHassel (b. 1981) is a composer, multi-instrumentalist and concert producer living in Oakland, CA. His music is deeply grounded in his experience growing up performing in rock bands as well as orchestras and chamber ensembles, and explores unexpected connections between American popular music and the contemporary avant-garde. Some of today's top emerging performers have championed his music, including pianist Keith Kirchoff, saxophonist Michael Straus, flutist Laura Heinrichs, and bassoonist Dana Jessen. Ensembles such as Steve Schick's Red Fish Blue Fish Ensemble, Ensemble SurPlus, the Virginia Intercollegiate Band, the Ohio University Percussion Ensemble, and the Carnegie Mellon Philharmonic have also performed his work.

Dan is also active as a performer and concert promoter. He was a founding member of the new music ensemble Agenda, the avant-garde rock band Output, and the composers collective Test Pattern. He also was a co-founder of the 'Embryonic Noise' concert series in Boston, devoted to the music of emerging composers, as well as the 'Comprovised' music series spotlighting contemporary improvisation. He has been educated at institutions including Carnegie Mellon University, the New England Conservatory, and is currently pursuing a Ph.D in composition at the University of California, Berkeley.

Contact

by Linda Antas

Contact is a sonic essay on several aspects and meanings of "contact". The work is influenced by my interest in handmade electronics for creative applications. The bulk of the work's raw materials were collected with a series of contact microphones that I had been building and experimenting with, and some data was generated and input through use of a simply-constructed micro controller. Creatively and spiritually speaking, this work is a meditation on our contact with people, ideas, and the many types of connections between them.

Linda Antas is a composer, computer music and digital audio specialist, flutist, and educator. Her compositions are regularly performed and broadcast around the world and are published on the Centaur, Media Café, TauKay, and EMS labels. Since 2008, Antas has been the Director of Audio Technology and Graduate faculty in the Integrated Media program at Missouri Western State University. Her teaching areas include composition, flute, and a variety of topics in music and technology. A Fulbright Fellowship recipient, Antas has also been recognized by the International Music Contest Citta' di Udine (TauKay Edizioni Musicali), and has received commissions from the International Computer Music Association, the Rind Fund, and internationally-renowned performers including Esther Lamneck, and Eric Mandat. She enjoys collaboration with choreographers, theatre directors, filmmakers, visual artists, technologists, and other composers, improvisors, and performers.

Refraction I

by Jorge Sosa

Refractions is a collection of pieces for solo instruments and fixed electronic media written in 2008 and submitted as my dissertation to the University of Missouri at Kansas City. In "Refractions", I chose to integrate two musical eras and practices separated by hundreds of years: medieval chant and contemporary electroacoustic music. All the "Refractions" use compositional techniques from the Middle Ages and the Renaissance, specifically the borrowing of a chant melody. In "Refraction I" I use the medieval antiphon and psalm Vota Mea Domino Reddam. The chant is presented in its original, paraphrased and transformed versions, working parallel to the morphological transformations in the electronic media. I also bring together a multiplicity of modern musical idioms important to shaping me as a musician: contemporary western classical repertoire, rock, jazz, and folk music from Latin America. By incorporating elements from diverse musical cultures and time periods, "Refraction I" creates a unique and personal sound world, which aims to the musical future by being rooted in the distant musical past.

For more information on my music please visit my web page: www.jorgesosa.com

Jorge Sosa is a Mexican born composer currently residing in the US. Jorge received a Doctor in Musical Arts degree from the University of Missouri at Kansas City, he also holds a Masters of Music in Composition from Mannes College of Music and a licentiate diploma from the Centro de Investigacion y Estudios de la Musica (C.I.E.M) in Mexico City. Jorge's works have been performed in Mexico, the United States and Europe. Jorge was one of the winners of the Chanticleer Student Composers Competition in 2006 with his choral work *The Fly*. His piece *Capricho* for Solo Violin was selected for the Washington Composer's Forum Transport Concert Series in Seattle. *Capricho* has also enjoyed successful performances in Dublin, Paris, Boston, Philadelphia, Kansas City, New York and Mexico City. Jorge was the winner of the 'Tono Ensemble' Composition Competition in 2007 with his piece *Oak, Ivory and Silver*. His piece *Bounce* for solo sax was performed in the Prestigious Carnegie Hall in New York City in 2007. His electro-acoustic opera *The Calling* was performed in Mexico City and was also staged at the H&R Block Theater in Kansas City, along with Jorge's opera/oratorio *Tonatzin*, which tells the story of the apparition of the Virgin of Guadalupe. His *Refraction I* was performed at the New York Electronic Music Festival in 2009 and is scheduled for performance at the 2010 ClarinetFest in Texas. His *Plastic Time* was performed at the 2010 Foro de Música Nueva Manuel Enriquez in Mexico City. His piece *Ariel* was premiered in London by the group Rarescale and was also performed at the 2010 New York Electronic Music Festival. Jorge is currently Assistant Professor at LeMoyne Owen College where he teaches music theory, composition and electronic music. Please visit Jorge's website, www.jorgesosa.com.

Mauricio Salguero is currently a DMA candidate at the University of Missouri-Kansas City (UMKC) Conservatory of Music under the guidance of Jane Carl. Mauricio plays clarinet and saxophone and teaches at the UMKC Community Academy. His musical interests span diverse genres, including contemporary, classical and Latin music. Critics have praised him as having "conviction and impressive technique," and this fall he will perform a full recital of pieces for clarinet and electronics written for him on a tour to colleges in Missouri, Iowa, Illinois and Wisconsin. Mauricio was one of the winners of the Artist Presentation Society Auditions-2010, and will be performing on their 2010-11 concert series. Mauricio's honors include a 2010 Inspiration Grant from the KC Arts fund, the First Prize in the National Contest of Musical Composition from the Institute of Culture and Tourism City of Bogotá, Colombia, the Bettylou Scandling Hubin Scholarship in both World Music and Music Technology from Mu Phi Epsilon and the Spaulding/Warfield Memorial Scholarship from Sigma Alpha Iota. In 2008 he received the Preparing Future Faculty Fellowship from UMKC, a competitive program that focuses on college teaching, and he was recently featured in the recorded release of Stephen Yip's "Gorintou" on the album *Mosaic* (Capstone Records, 2010). Mauricio has appeared as a soloist with the Universidad Javeriana Orchestra, the University of Arkansas Wind Symphony and recently played Frank Martin's Concerto for Seven Instruments with the Symphonic Orchestra of the UMKC Conservatory of Music. He has also performed at ClarinetFest 2008 and 2010. He holds a B.M. from the Universidad Javeriana in Bogotá, Colombia, and a M.M. from the University of Arkansas-Fayetteville. His previous teachers include Nophachai Choltchitchanta, Chris Jepperson and Javier Vinasco.

Toccata

by Joo Won Park

Toccata is an improvisational piece for contact microphones and solid objects. The work aims to establish/augment the relationship between various acts of touching (scratching, hitting, rubbing, tapping, etc) and listening in a rather hectic and nervous performing mood. The piece extensively uses live signal processing capability of SuperCollider.

Joo Won Park (b. 1980) is a composer/researcher of music within several genres. His music and audio applications have been featured in several conferences such as the Society for Electro-Acoustic Music in the United States Conference, Seoul International Computer Music Festival, and International Computer Music Conference, as well as in print in *Electronic Musician*, *Computer Music Journal*, and *The Csound Book*. He received M.M and Ph.D. in composition at the University of Florida, where he studied with James Paul Sain, Paul Richards, and Paul Koonce. He graduated from Berklee College of Music majoring in Music Synthesis and Contemporary Writing/Production under the direction of Richard Boulanger. Dr. Park was an associate director of Florida Electroacoustic Music Festival, and currently serves as an assistant professor of music at the Community College of Philadelphia. His music is available on ICMC 2004 DVD, Spectrum Press, and MIT Press.

Deluge

by Ronald Keith Parks

In *Deluge* I was interested in finding and exploring the space between polyrhythm and granular coalescence. Individual sound events combine to create multi-layered polyrhythmic sound masses and move into and out of perceptual fusion. Micro and macro structure are mirrored. Evolution of grain content provides an added layer of propulsion. *Deluge* was realized at the Winthrop University Computer Music Studio in 2008 and was written for the 17th annual Florida Electroacoustic Music Festival. Special thanks to Dr. LH Dickert for his assistance in providing sound source materials for *Deluge*.

Ronald Keith Parks, born in Waynesville, NC, is an active composer of acoustic and electronic music. His diverse output includes orchestral works, instrumental and vocal chamber music, choral music, electroacoustic music, and interactive computer music. Recent commissions include 'I thought I'd better let you know' for the Charlotte Symphony's Orchestra on Campus Composers Project, 'Things Get Out of Hand...' for the Out of Bounds Ensemble, 'A Matter of Perspective' for Duo XXI, 'Off on a Tangent...' for the Red Clay Saxophone Quartet, 'Torque', 'Wavelength', and 'Afterimage 8' for the Charlotte Civic Orchestra, 'Afterimage 7' for the NeXT Ens, and 'drift' for the Force of Nature artist exchange program. Dr. Parks' research into granular sampling, granular synthesis methods, and FFT-based spectral filtering is included in the Amsterdam Catalogue of Csound Computer Instruments and has been featured at ICMC, SEAMUS, SCI, and various other conferences and professional venues and has been published in various conference proceedings. His honors and awards include the Aaron Copland Award, the Outstanding Junior Professor Award at Winthrop University, the South Carolina Music Teacher's Association Commission, Honorable Mentions in the Truman State/MACRO Composition Contest, the Minnesota Composers Forum, and the Shepard Composer of the Year Award. He is a member of the Gamma Zeta Chapter of Pi Kappa Lambda, a national honor society for musicians, and is an honorary member of Phi Mu Alpha. His music is available on the Electronic Music Foundation label (CD 031), the 2005 and 2006 60X60 CDs, and the Society of Composers, Inc. Student Chapter CD Volume 1 from the University of Florida. Forthcoming releases include Masterworks of the New Era Volume 17 and an upcoming Duo XXI release on Albany Records. Dr. Parks received the BM in composition from the North Carolina School of the Arts, an MM in composition from the University of Florida, and a Ph.D. in composition from the University at Buffalo. He is currently Associate Professor of Composition, Music Technology, and Theory and is the Director of the Winthrop Computer Music Labs at Winthrop University.



Concert 7

October 16, 2010

Philip Lynch Theatre - 2:00pm

110

Katarina Miljkovic

Katarina Miljkovic, electronics
Peter Negroponte, percussion

Flute Lust

Robert Voisey

Rebecca Ashe, flute

a scrape in the liquid

Jeff Herriott
Eric Sheffield
Anna Weisling, video

Pornography

Mark Snyder

Ariel's World

Christian McLeer

Monica Harte, soprano
Christian McLeer, piano

<http://www.emmfestival.org>

110

by Katarina Miljkovic

The piece *110* explores interaction between generative rhythmic patterns and live improvisation. Electronic part is generated in Mathematica, Wolfram Research Inc., by the “simple rule” 110, presented and discussed in Stephen Wolfram’s book, *New Kind of Science*. The rule is known as being “universally complex” because its pattern propagation is simple, repetitive but also random at certain points of evolution of the rule. Mapped to sound, we perceive the rule as uniform, cyclic motion with occasional “errors”. Constrained electronic sound is opposed and enriched by the dynamic improvisation of the percussionist. While he follows the form of the piece on a large scale, his rhythmic organization is free, created as a response to generative rhythmic patterns.

Flute Lust

by Robert Voisey

Flute Lust is written for Rebecca Ashe

She moves
And is always there
Her curves
Her surfaces ripples
With peaceful serenity
I enter in
Contented
As I am
Caressed
All over my skin
I am wet
Refreshed
I leave
Impatient
For another rendezvous
With my gently moving stream

Text by Robert Voisey

“With few opportunities and much competition, young composers show creativity in just getting heard.” And in Chris Pasles’s article in the *Los Angeles Times*, **Robert Voisey** is highlighted as one of those composers. Composing electroacoustic and chamber music, his aesthetic oscillates from the ambient to the romantic. Rob Voisey embraces a variety of media for his compositions, and pioneers new venues to disseminate his music and reach audiences around the world.

In 2010, Voisey debuted “Mandala: Soft Fire” a video collaboration with Patrick Liddell at EMM (Electronic Music Midwest). His work “Ursa Minor” was selected for the 60x60 UnTwelve mix and received its debut in the Chicago Museum of Contemporary Art. His work “Electric Trains” was selected for the 360 degrees for 60x60 Sanguine mix. He was interviewed in the art magazine *White Fungus* and was highlighted as a “savvy” entrepreneur in the “Savvy Musician” a book by David Cutler.

Robert Voisey is also the Director of the 60x60 project. An international electronic concert series promoting thousands of composers throughout the globe. He also co-directs the Composer’s Voice concert series, a monthly chamber concert series based in New York City.

a scrape in the liquid

by Jeff Herriott, Eric Sheffield, & Anna Weisling (video)

This piece is designed as a vehicle for improvisation, with a loose structure that allows the performers to respond to the changes of the individual voices (aural and visual). This project has grown out of weekly improvisations that are part of an hour-long television show on WYOU-Madison, in which Eric, Anna, and Jeff work with a variety of regular contributors including dancers, composers, instrumentalists, and video artists. In this particular piece we begin with a simple harmony and allow it to develop, with gestural improvisations and visual movements shaping, in real time, the progression of the piece.

Jeff Herriott is a composer who uses recording and computing technology to enhance and augment the natural sounds of instruments, with a goal of creating inviting aural spaces. Recent projects include new works with electronics for the Anicia Saxophone Quartet and bass clarinetist Michael Lowenstern, as well as a percussion solo for Trevor Saint that will be premiered as part of PASIC's Focus Day in 2010. Upcoming projects include new works for khaen scholar Christopher Adler and percussionist Patti Cudd. Jeff is also a member of the Sonict Duo, which performs concerts of music for saxophone, video, and electronics, with Fall 2010 residencies scheduled at Mansfield University, Ohio University, and Ithaca College. Jeff is currently an Associate Professor of Music at the University of Wisconsin at Whitewater, where he teaches courses in audio, multimedia, music technology, and composition.

Eric Sheffield is a musician living and performing in the Madison, WI area, who is primarily interested in improvisation and collaboration. In particular, his work is driven by a desire to continue to reconcile the pop/art, acoustic/electronic, and improvised/composed music and multimedia worlds. Past venues as composer or performer include the Electroacoustic Juke Joint, Midwest Regional Alternative Dance Festival, Starlight Cinema, the Project Lodge, and WYOU Community Television in Madison. Eric is also a founding member of the group bell monks. Eric earned his Bachelor's degree in Music Education from the University of Wisconsin-Whitewater, where he studied percussion and frequently worked with composer and professor Jeff Herriott. Currently, he is Technology Coordinator and Director of the Arts Media Center at UW-Whitewater.

Anna Weisling is an active and dedicated collaborator, working as a live video artist in the Madison, WI area, and around the country. She works most often with musicians, performing regularly with electroacoustic chamber ensemble the Weather Duo and the sleepy-rock band bell monks. She recently collaborated with NYC-based video artist and composer R. Luke DuBois, contributing to his project Moments of Inertia, which was completed in 2010. She is a regular contributor to the WYOU television show Sleepwalks, coordinated by Eric Allin and Heidi Johnson. Anna earned her Bachelor of Arts in Electronic Media with a minor in Multimedia Sound Design from UW-Whitewater, where she studied with Jeff Herriott. She's been accepted to the Sonic Arts Master's program at Queen's University in Belfast, where she intends to continue her studies in fall of 2011. Anna also works as a recording engineer at Audio For the Arts, a full-service recording studio and live sound company in Madison.

Ariel's World

by Christian McLeer

This piece is a portrait of Ariel from Shakespeare's the Tempest by Christian McLeer. We are not sure if Staphano (pianist) is having a drunken dream and thus controlling Ariel (soprano) or if she is controlling him. Ariel is powerful in her own right as her Operatic Rock and Roll so deftly shows us but could she escape Prospero if she wanted to? It seems she can do anything, fly anywhere be anywhere. Ariel comments that men are base and tend to not live up to their highest good "They hang and drown their proper selves" but is she any better? Ariel's quest for power and freedom can be obsessive at best and 'Puckish' at worst. In Ariel's world, Ariel is in control of a lot of things but isn't really very happy.

Christian McLeer, composer, received his first commission at 14 for the American Cancer Society, for which he wrote and performed Hope, later recorded by Anna Marie Botazzi on her CD Encores 2. By 25 he had won numerous piano competitions, performed his works at Carnegie, Steinway and Merkin Concert Halls, received more than 20 commissions and founded his own professional opera company, Remarkable Theater Brigade (RTB). Most recently, he performed 4 of his piano compositions on the *Friends and Enemies of New Music* concert series (NYC) and in *Opera Shorts* as pianist/conductor (Weill-Carnegie Hall, NYC). His operas *Kindergarten* and *Ruby* were premiered in that production. Following this concert, he will be musical and stage director for his children's operas *G Train The Musical* and *HOUSE* (filmed for Brooklyn Cable TV), and perform 4 of his piano/vocal compositions for *Composers, Compositions and Questions* (NATS-NYC). In addition, he has numerous commissions for solo piano compositions for a future concert series to be sponsored by Hyundai (NYC). Mr. McLeer is also the composer and musical director for Jan Hus Church, the Natchez Festival of Music Educational Outreach, and runs a progressive K-8 music program at Our World Neighborhood Charter School.

Monica Harte, soprano, has performed more than 25 coloratura roles in the standard and contemporary operatic repertoire and has concertized throughout the US and Europe. She has recently recorded 2 CDs for MSR Classics Record Label, *Songs from Another Place*, released in February 2009 and *Long Island Songs* to be released this fall. She is also featured singing *Going* on Tom Cipullo's CD, *Landscape with Figures*, released by Albany in November 2009. In addition, she is the soprano soloist on the CD, McLeer's Requiem available on iTunes. Most recently, she performed in *Opera Shorts* (Weill-Carnegie Hall, NYC) and *Music in Midtown* (Elebash Hall, NYC). Future performances in 2010 include *Composers, Compositions and Questions* (NATS-NYC), and the children's operas *G Train The Musical* and *HOUSE* both filmed in front of a live audience for Brooklyn Cable TV.



Concert 8

October 16, 2010

Philip Lynch Theatre - 5:00pm

Four Songs from The Caucasian Chalk Circle

Scott Blasco

Katherine Crawford, mezzo-soprano

Lunar Calligraphy 24

Steven Snethkamp

All My Dreams are Silent

Jay C. Batzner

1. Spider
2. in love with...
3. Kris Turns White

Laura Patterson, ethnic flutes

Inner Friction

Bert Van Herck

Rebecca Ashe, flute

<http://www.emmfestival.org>

Four Songs from The Caucasian Chalk Circle

by Scott Blasco

These four songs are excerpted from music written for a production of Bertolt Brecht's epic play, *The Caucasian Chalk Circle*. In the context of the play, they are all sung by the heroine, Grusha Vachnadze, a servant girl working in the governor's kitchen at the time of a bloody coup. In the confusion, the murdered governor's infant son is left behind by his horrible mother, who is more interested in which dresses she can save. The child is found and rescued by Grusha, who flees the city, hunted by soldiers who wish the child heir dead. Over the course of her travels and travails, Grusha falls in love with the child, finally claiming him as her own. The Song of the Rotten Bridge, Lullaby, and Song of the Child reflect a progression from her loving and claiming the child, to seeing in him a future of redemption for the sins of his father. In the second song, Song of the Center, Grusha sings of her fiancé Simon, who has been conscripted into the military to fend off the invading armies.

The music for *The Caucasian Chalk Circle* was commissioned by the Dordt College Theatre Department. The texts are from Frank McGuinness' adaptation of Stefan S. Brecht's translation of the original play. Where the original play indicated titles (Song of the Rotten Bridge, Song of the Center, and so on), they have been retained in the score. Texts used by permission.

Scott Blasco is currently a doctoral student in music composition at the University of Missouri-Kansas City. Scott holds degrees from Western Michigan University and Calvin College, and in 2007 completed a Master of Arts in Theology at Fuller Theological Seminary studying Theology and the Arts. <http://www.scottblasco.com>

Katherine Crawford, mezzo-soprano, is a graduate of St. Olaf College and is currently a Master of Music candidate at the Conservatory at the University of Missouri, Kansas City. She was most recently seen as "Lucy Lockit" in *The Beggar's Opera* with the Kansas City Metro Opera, as "Hänsel" in *Hänsel und Gretel*, "Dorabella" in *Così fan tutte*, and "Nancy" in *Albert Herring* with the UMKC Conservatory Opera. She has also taken part in productions with the Twin Cities Lyric Theatre, University of Minnesota Opera Theatre, Skylark Opera, The Gilbert and Sullivan Very Light Opera Company, and the Theatre in the Round Players in her beloved hometown of Minneapolis, Minnesota.

Lunar Calligraphy 24

by Steven Snethkamp

Lunar Calligraphy 24 is my first project combining visual media with electronic music, and was designed to serve two primary purposes. The first was to become familiar with video editing software, such as Final Cut, and to explore visual art and it's relationship to sound. The second was to serve as a practical method to realize 24-tone music in tempered quartertones.

The video is made entirely from still digital photographs, which I took. The central theme of the imagery is a series of nighttime pictures. The pictures were taken with a slow shutter speed to create "calligraphy," using a lunar eclipse as the ink. By incorporating images that recall both cosmic and microscopic structures, this piece draws a connection between the micro and the macro. Other than the "Lunar Calligraphy" photos, none of the images that you see are actually on the macro or micro scale.

At the core of the music is a 24-tone composition that I realized using the software Absynth. A ring-modulated drum ostinato provides continuity to the work. At times the ring modulator is tuned in a successive series of frequencies, which is derived from the 24-tone row. The result is my own brand of popular music originating from another time and location in the universe.

Composer **Steven Snethkamp** was born and raised in Lansing, Michigan. He holds a Bachelor of Music degree in composition from the College of Music at the University of Colorado at Boulder, and a Master of Music degree in composition from the Jacobs School of Music at Indiana University. His composition instructors have included Claude Baker, Don Freund, Sven-David Sandström, P.Q. Phan, Per Martensson, Daniel Kellogg, Andrew May, and Richard Toensing. He has also studied computer music and multimedia work with Jeffery Hass, John Gibson, and Alicyn Warren.

He has composed music for a wide variety of ensembles, and is particularly noted for his prominent use of microtonality, intuitive use of irrational meters, and influence from music of other times and cultures. His performance experience is wide-ranging, having worked with a variety of chamber ensembles, world music groups, choral groups, experimental 'rock' bands, folk music, and multimedia productions. In addition to composing concert music for both acoustic instruments and electronics, he also has a deep love for visual arts and working with video. Currently, Steven lives in Bloomington Indiana pursuing a Doctor of Music in composition from the Jacobs School of Music at Indiana University.

All My Dreams are Silent

by Jay C. Batzner

All My Dreams are Silent is in three movements, each one representing a specific dream that I have had. I do not frequently remember my dreams (maybe one dream per year is average for me) and ever since I was young, my dreams have been totally without sound.

1. Spider

The first dream I remember was when I was 5 or 6 years old. Everything was seen from the perspective of my own eyes: I was in the dark, hearing a light but sloppy chewing noise. I asked "What are you doing?" and a voice said "Eating your hair." I asked "Who are you?" and the voice replied, quite dramatically, "A SPIDER!" I awoke screaming and have never heard sound in my dreams since. I can still recall the sounds of chewing and the spider's voice with crystal clear accuracy.

2. in love with...

I was in love with a well-known actress. While I have never met this woman in real life, the love that the two of us had for each other was amazingly strong and as real as anything I've ever felt. In the dream, we had been apart from each other for some blurry reason and most of the dream centered around the anticipation of being together at last. When I awoke, the feeling of love for this woman remained for several hours. Sometimes, I can still feel it.

3. Kris Turns White

My wife was lying in our bed. The covers were pulled up to her shoulders. She was lying backwards, that is to say that her head was at the foot of the bed, even though the bed was in its normal orientation. I thought Kris was telling me that she was comfortable (I couldn't understand her and kept asking her to repeat what she was saying). I leaned in closer and realized she was telling me that she was UN-comfortable. Her expression changed and a whiteness started rising upwards from her shoulders. I knew it was spreading across her whole body. Overcome with panic, I turned and ran but tripped immediately. I woke as the world suddenly tipped and I hit the floor.

Jay C. Batzner is a composer, sci-fi geek, amateur banjoist, home brewer, and juggler on the faculty of Central Michigan University where he teaches music technology and electronic music courses. He has been many places and has done several things, some of which are rather impressive.

Laura Patterson has performed music of various genres at the ICAF festival in Rotterdam, Holland, the Lima International Jazz Festival in Peru, the Festival of Song in Quebec, and Los Angeles, California where she earned her B.M. from the University of Southern California. While living in New York, she performed with Metropolis Opera Project, VoxNovus Contemporary Music Series, and pit orchestras for several different shows. In addition to performing on a modern silver flute, Laura has also studied and performed on wooden and ethnic flutes of all shapes and sizes. She currently resides in Washington, DC, where she works with the Youth Orchestra Program at the Organization of American States.

Inner Friction

by Bert Van Herck

Inner Friction for flute and electronics has a very simple idea: one single arch. Beginning with the flute sound, gradually a transformation towards noisy and distorted textures is achieved supported by the electronics. Then gradually the music finds its way back to the pure flute sound. The treatments of the electronics start very subtle by using delays. Gradually this delay distorts the sound by delaying different parts of the spectrum differently until the original sound is barely recognizable. This idea forms the backbone for the realization of the electronics in *Inner Friction*. Some other layers have been added, but overall, the music is characterized by mostly subtle and detailed events, both in the flute and the electronics.

Bert Van Herck's music has been performed in the US, and Europe among others by the Nouvel Ensemble Modern, Danish National Vokal Ensemble, Oxalys Ensemble, Garth Knox, Mario Caroli, Orchestre National de Lorraine (France), Jeremias Schwarzer, Ensemble Fa, Spectra Ensemble, White Rabbit, Talea Ensemble, Berten D'Hollander, Ian Pace, Ensemble Mosaik, Arditti String Quartet and Ensemble InterContemporain.

A native of Belgium, Bert Van Herck studied composition with Luc Van Hove and Luc Brewaeys before coming to Boston. He has written extensively for acoustic instruments, ranging from solo works to full orchestral compositions. He has been writing increasingly for electronics and instruments with live processing, and developed a great interest in microtonal music. He studied composition with Chaya Czernowin, Magnus Lindberg, Tristan Murail, Brian Ferneyhough, Helmut Lachenmann, and Julian Anderson; electronic music with Hans Tutschku; orchestration with Joshua Fineberg; and choral writing with Elliott Gyger.

In addition to his compositional career, Bert Van Herck is active as a conductor and a pianist. Recent performances include a concert in Merkin Hall and a performance of Bach's D minor keyboard concerto. As the conductor of the Dudley House Orchestra at Harvard University, he performs a wide repertoire from Mozart to today, with special attention for a balance between standard repertoire and lesser known works. Recent concerts have featured music by Beethoven, Stravinsky, Mozart, Tubin, Ives, Mendelssohn, Rimsky-Korsakov and Sibelius.

Awards include the First Prize in the Cantabile Composition Competition, the Adelbert Sprague Composition Award, the Boott Prize for Choral Composition, the Kaske Fellowship, and the 'Attestato di Merito' in Torneo Internazionale di Musica, Rome. Additional recognition for his music came through the selection for performances at the ISCM World Music Days: in 2009 his '7 Chansons sur textes de Maurice Maeterlinck' were premiered in Växjö, Sweden; and 'Spectra' was performed in Sidney, Australia in 2010.

Bert Van Herck presented his theoretical work on international conferences. At the Hull University MAC, he presented his work on Olivers Knussen's compositions and at the 11th Conference of the Dutch-Flemish Society for Music Theory his topic was 'Feria' by Magnus Lindberg. He attended several master classes at the Orpheus Institute, and has his article on spectral music published in 'Spectral/World Musics – Proceedings of the Istanbul Spectral Music Conference'.



Concert 9

October 16, 2010

Philip Lynch Theatre - 7:30pm

SOUFRIERE

Ken Davies

Rebecca Ashe, flute

A Slow Unraveling

Andrew Seager Cole

Quadrivium

Anagoge

Andrew Babcock

The Seven Sisters

George Brunner

Rebecca Ashe, flute

Bioluminescence

Christopher Biggs

Jonathan Borja, flute
Cheryl Melfi, clarinet
Sascha Groschang, cello
Kari Johnson, piano

Reparametrization 1

Ryan Ingebritsen

Rebecca Ashe, flute

<http://www.emmfestival.org>

SOUFRIERE for flute and digital media

by Ken Davies

Soufriere is the name of several volcanos on various West Indies islands and also the name of a tourism town on the island of St. Lucia. Among its nearby natural attractions is a “drive-in” volcano where you can view pools of boiling mud and clouds of steam that shoot into the air. Small streams of water flow over the rocks streaking them with colors that indicate the presence of sulphur, iron, copper, magnesium, and zinc. Soufriere has received several performances over the past few years.

A Wisconsin native, **Ken Davies** holds an M.A. in trombone from Middle Tennessee State University at Murfreesboro and an M.M. in composition from the University of Colorado at Boulder where he was an Effinger Fellowship composition student. During the 1970s, he was trombonist with Gabriel’s Brass, a 12-piece jazz-rock show band based in Orlando, Florida, often appearing at Walt Disney World. He has worked as a commercial arranger and session producer for nationally broadcast record and television projects. Since 2002, he has resided in south Mississippi. His works include acoustic and electronic pieces that have been performed nationally at Society of Composers national and regional conferences, Southeastern Composers League, the International Trombone Festival, and several concerts. Mp3s of his works may be heard via his website www.kendavies.net. Honors include ASCAP awards and grants from National Endowment for the Arts and Mississippi Arts Commission, including the 2006-2007 Mississippi Performing Artist Fellowship in Composition. He is listed on South Arts’ SouthernArtistry.org artist registry. In March 2009, his work, *Three Pieces for Bass Trombone and Piano*, won the Eastern Trombone Workshop National Trombone Composition Competition.

A Slow Unraveling

by Andrew Seager Cole

A Slow Unraveling was commissioned by the Kansas City Electronic Music and Arts Alliance for Quadrivium, a Kansas City based ensemble. The piece is for flute, Bb clarinet, cello, piano, electronics, and video. It focuses on the spinning out of a small portion of music. The piece starts with short, fast elements that increasingly slow down until the music completely unravels, finally coming to a rest.

Andrew Seager Cole (b. 1980) is a composer and media artist. His works have been performed at numerous festivals, including June in Buffalo, Music X, SEAMUS, Brooklyn College’s IEAMF, ICMC, NACUSA, The National Flute Association, The North American Saxophone Alliance, Connecticut College’s Symposium on Art and Technology, the Mehr!klang Festival Freiberg, FEMF, EMM, and EAJJ. He is a founding member of the After Now Ensemble and has collaborated extensively with artist, filmmakers, choreographers, and directors. His music has been performed by many noted groups and performers, such as the Da Capo Chamber players, Ensemble Surplus, Brian Sacawa, Griffen Campbell, and the Hopkins Symphony Orchestra. Awards include the 2008 NACUSA Young Composer’s Competition, the 2006 Prix d’Ete, and the Robert Hall Lewis and Otto Ortman Awards. He holds degrees from Goucher College, Peabody Conservatory, and is currently a doctoral student at the University of Missouri, Kansas City.

QUADRIVIVUM is a Kansas City-based ensemble dedicated to the performance of new music for flute, clarinet, cello, and piano. Members Christopher Biggs, Sascha Groschang, Kari Johnson, and Cheryl Melfi often collaborate with composers on the creation of new works. In 2009, Quadrivium served as ensemble in residence for the University of Missouri-Kansas City Conservatory of Music and Dance Summer Composition Workshop. Recent performances include the SEAMUS 2010 conference, a collaboration with the Kansas City Electronic Music and Arts Alliance, the KMTA/MMTA Joint Conference, and the University of Missouri-Kansas City’s Musica Estas summer concert series. Quadrivium actively seeks out new repertoire, as well as opportunities to fuse cutting-edge performance with performing arts education and outreach. Upcoming performances include Electronic Music Midwest and the Kansas City Art Institute’s ArtSounds. In the summer of 2011, Quadrivium will be the Featured Artists In Residence at the Thailand Composition Festival in Chiang Mai, Thailand.

Anagoge

by Andrew Babcock

Anagoge, Greek for 'ascent' or 'climb', refers to the hermeneutic pursuit of interpreting a text to look beyond its literal, allegorical, and moral meanings in search of a transcendental reading suggestive of the spiritual or mystical.

The piece *Anagoge* was created using only two monaural sound sources: a piece of magazine paper being crinkled, and a beard trimmer being turned on and off. The idea was to exhaustively extract every sound from these trivial samples and create a meaningful acoustic environment full of textural instability. Central to this instability is a sense of rupture in the foreground, emanating from a single, yet changing, monaural sound object in the center of the stereo field characterized by sputtering distortion and dense stereo movement. As this sense of rupture is projected into the background, reverberation and resonance smooth out sonic inconsistencies to threaten the material's "ruptured" identity. The illusion of an unstable amplitude level, created through the pulsation of distortion in the foreground, contrasts with the reverberant, out-of-focus quality of the background, allowing the movements of the central sound object to exploit these expressive tensions and create meaningful links between timbral transformation and stereo placement.

Born in Buffalo, NY, **Andrew Babcock** has been working in a variety of contexts with music and multimedia for over 10 years. After studying composition with Samuel Pellman at Hamilton College, he worked in New York City as a composer and sound designer for television, radio, and film. Andrew recently completed an MA in composition at the University at Buffalo, where he studied with Cort Lippe and Jeffrey Stadelman. Andrew's main interests lie in acousmatic music and exploring the transformative potential of mundane sound materials and their ability to yield complex sonic associations and narrative structures. In his recent work, timbral morphology and stereo movement reinforce each other to create new vehicles for exploring spatialization, depth, and resonance, casting a localized web of meaning between textural variance and placement in the stereo field. Andrew is currently working towards his PhD in composition at the University of Florida in Gainesville.

The Seven Sisters

by George Brunner

Composed for Rebecca Ashe, *The Seven Sisters* is a work for flute and fixed media. This piece is based upon the mythological story of the Pleiads; but the story has many variations. And the title has been applied variously. The name The Sevens Sisters refers to Colleges, Mountain Peaks, even Oil Companies and more. In the original story of the Pleiads there were seven women. Taking a cue from the many variations that exist I decided not to use the actual seven personalities of the mythological women but to create new personalities. To that end, I used poetry that I feel expresses a feminine perspective of emotions. The poems were chosen from Ono no Komachi and Izumi Shikibu; women of the ancient court of Japan. Translations by Jane Hirshfield and Mariko Aratani. Used with permission and gratitude.

George Brunner is an American composer of international acclaim recognized for his electroacoustic and acoustic music works. Significant residencies include Institut International de Musique Electroacoustique de Bourges (2003 & 2009), Electronic Music Studios of Stockholm (1996, 1998 & 2001), and Istanbul Bilgi University, Turkey (2002 & 2004). Significant commissions include the Royal Irish Academy, Dublin Ireland (2003 & 2004), Morris Lang, principal percussionist of the New York Philharmonic (1997 & 2007), Remarkable Theatre Brigade (2009, 2010), Relache Ensemble (2001), and various individual performers and chamber groups. Mr. Brunner is founder and director of Electronic Music New York (EM-NY) and the International Electro-Acoustic Music Festival of Brooklyn College which has been in existence since 1987. His music has been released on Chrysopée Electronique 25 (2003), MSR Classics (2009), and MSR Classics (Autumn 2010).

Bioluminescence

by Christopher Biggs

Bioluminescence abstractly reflects on various ocean phenomena; particularly bioluminescence—light produced from living creatures. Other concepts are incorporated also; such as happy dolphins, angler coitus, bait balls, and a lake at the bottom of the ocean. The fixed media part consists primarily of samples from water and electrical sounds. The video is constructed from footage my wife and I took at the New Jersey shore. *Bioluminescence* was written for a commission that accompanied a 2009 SEAMUS/ASCAP student award. In response to the commission I partnered with the Rebecca Ashe, Cheryl Melfi, and Kari Johnson of the Quadrivium Ensemble based in Kansas City, MO.

Christopher Biggs is a composer and multimedia artist residing in Kansas City, MO. Chris is a co-founder, artistic director, and board member of the Kansas City Electronic Music and Arts Alliance (KcEMA). Chris is a member of Quadrivium, a Kansas City-based ensemble dedicated to the performance of new music for flute, clarinet, cello, and piano. Along with Mauricio Salguero, Chris forms part of a clarinet and electronic music duo called electro<>acústico, which will be touring from October 14-22. Chris' music has been presented across the United States and Europe, as well as in Latin America and Asia. His music is regularly performed on conferences, festivals, and recitals. Chris received the 2008 Missouri Music Teacher's Association composer of the year and the 2009 SEMAUS/ASCAP first place award. His first music release, *Metatexts*, is available through major online music retailers.

Jonathan Borja holds a Doctor of Musical Arts degree in flute performance, a Master of Music in flute performance, and a Master of Music in musicology from the Conservatory of Music and Dance of the University of Missouri – Kansas City where he worked with Mary Poses (flute), William Everett and Andrew Granade (musicology). Dr. Borja earned a Bachelor of Arts in Music from Principia College where he studied with Marie Jureit-Beamish. Before coming to the United States, Jonathan studied at the National Conservatory of Music in his native Mexico City.

Jonathan has performed throughout the United States and Mexico, and has appeared in festivals devoted to the music of J.S. Bach, George Crumb, Gustav Mahler, Olivier Messiaen, and Elliott Carter. He has performed with the UMKC Wind Ensemble and Wind Symphony, Orchestra and Chamber Orchestra, and Musica Nova, UMKC's new music ensemble. Borja has also been a member of the St. Louis Symphony Youth Orchestra and the Principia College Orchestra, and has performed as soloist with the Principia College Orchestra, the UMKC Wind Ensemble, and the UMKC Orchestra.

Jonathan has appeared in master classes throughout the United States and Europe, studying with some of the world's leading flutists, such as Jeanne Baxtresser, Jacob Berg, Peter-Lukas Graf, Nestor Herzsbaum, and Angela Koregelos. His continued advocacy for the music of our time has lead him to collaborate with some of today's finest composers such as Chen Yi and Zhou Long, George Crumb, Yehudi Wyner, and Chester Biscardi, among others. He was the recipient of the UMKC Dean of the Conservatory Doctoral Fellowship, UMKC Musicology Graduate Fellowship, winner of the St. Louis Artist Presentation Society Auditions, winner of the Concerto Competition at UMKC, a prizewinner in the SAI competitions in both St. Louis and Kansas City. Dr. Borja's musicology research focuses on the music of Mexican composers Silvestre Revueltas and Mario Lavista. Dr. Borja currently serves on the faculties of the University of Central Missouri and the Metropolitan Community Colleges of Kansas City.

Sascha Groschang, a native of Kansas City, Missouri, has performed numerous solo recitals and as an Artists International Special Presentation Winner, gave her solo debut recital at Carnegie Hall's Weill Recital Hall in February of 2009. She has appeared at Lincoln Center and Carnegie Hall many times as a chamber and orchestral musician, including as a featured soloist with country artist Clay Walker, and as associate principal of the National Youth Symphony. She has shared the stage with artists such as Yo-Yo Ma, Itzhak Perlman, Nadia Salerno-Sonnenburg, Johnathon Biss, Robert Levin, Sharon Isben, Vladimir Feltsman and Pepe Ramero. She has been a soloist with the Grammy-Award-winning Kansas City Chorale, the Bach-Aria Soloists, and has been a featured performer for Congressman Emmanuel Cleaver (MO), Governor Bob Holden (MO) and the United States Department of Labor. In 2009, Ms. Groschang traveled to Kuala Lumpur, Malaysia, as an invited member of the Malaysian International Festival Orchestra. She has also been a member of the Des Moines Symphony and held an associate position in the Civic Orchestra of Chicago for the 2006-2007 season. As a chamber musician, Sascha has worked with members of the Orion String Quartet, the Mendelssohn String Quartet, the Mannes Trio, the Philadelphia Quartet, Margo Garrett, Jacob Lateiner, Donald McGinnis and Leon Fleisher. In 2005, she participated in a series of chamber music concerts with members of the Kansas City and Des Moines Symphonies. While attending Mannes College of Music in New York City, Sascha held an assistantship in chamber music and in 2007, was invited to participate in the Juilliard ChamberFest. She has received scholarships and awards from Mannes College of Music, Aspen School of Music, the University of Missouri-Kansas City, the Mayfield Towns Memorial Scholarship Fund and Kodak (Young Leader's Award). Sascha also has over twelve years of teaching experience. Her students have earned the highest at regional and state contests and many have gone on to pursue music at the university level with scholarship. In addition to classical

music, Sascha is an avid performer and string arranger of non-traditional and popular styles such as folk, jazz and contemporary, worship, improvisation, rock, alternative, Broadway and film music. She has performed with the Trans-Siberian Orchestra, the Off-Broadway show, "Matthew Passion" and has extensive recording experience, including sessions for the recording artists Ashanti and Joanna Newsom, Rhino Records and NBC. Sascha is also a founding member of the alternative string duo, 'The Wires,' which explores a variety of non-traditional string techniques and styles through original compositions. Sascha holds a Bachelor Degree in Music Performance from the University of Missouri at Kansas City Conservatory and a graduate diploma in performance from Mannes College of Music.

Kari Johnson is a doctoral student at the University of Missouri-Kansas City Conservatory of Music and Dance where she studies with John McIntyre. She holds bachelor's degrees in Piano Performance and Piano Pedagogy from the University of Central Missouri, a master's degree in Piano Performance from Bowling Green State University, and a master's degree in Piano Pedagogy from the University of Illinois Urbana-Champaign. Ms. Johnson has won or placed in competitions throughout the Midwest, including the MTNA Steinway Young Artist Competitions in Missouri and Illinois and the Venetia Hall Concerto Competition. She is an active performer of new music and chamber music. Ms. Johnson's recent performances include collaborative concerts at the University of Central Missouri and Pittsburg State University, UMKC's "Carter and Messiaen at 100" festival, and the CMS Great Plains Chapter 2009 Regional Conference. In the coming year she will perform at the 2010 UCM New Music Festival and the 2010 SEAMUS National Conference. As a teacher Ms. Johnson has been on the faculty of the Conservatory of Central Illinois, and currently serves on the faculty of the Community Music and Dance Academy, as well as Kansas City Young Audiences' Community School of the Arts. She has received several awards for her teaching, including the 2009 Muriel McBrien Kauffmann Graduate Assistant Award at UMKC. Her former teachers include Dr. Mia Hynes, Dr. Robert Satterlee, Dr. Cynthia Benson, Dr. Timothy Ehlen, Dr. Reid Alexander, and Dr. Diane Petrella.

Cheryl Melfi has served as principal clarinetist in the Thailand Philharmonic Orchestra, the Catalina Chamber Orchestra, and the Michigan Pops Orchestra. She is a past member of the Crosswinds Ensemble, the Arizona-based wind quintet Fünf, and the contemporary music quartet THUD. She has also performed with contemporary music groups including the Contemporary Directions Ensemble, the Prime Directive, and the Nova Chamber Players, and has collaborated with several composers on new works for the clarinet. Recently she has premiered new works by Christopher Levin, Ryan Jesperson, Peiyang Yuan, and Daniel Eichenbaum, and new collaborations are now underway. In 2008 she appeared as a guest artist and clinician at the University of Central Oklahoma and the Music Arts Institute, and her performance at the 2008 International Clarinet Association's ClarinetFest was called "excellent" and "exotic." From 2005–2007 Dr. Melfi was Instructor of Clarinet at Mahidol University in Thailand. While living in Southeast Asia she served as faculty artist for the Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE), and presented recitals, clinics and workshops at the Asian Symphonic Band Competition (ASBC), the Singapore Bandmasters' Workshop, the Gitameit Music Center in Yangon, and other events throughout the region. In 2007 she performed in Yangon with U Maung Maung, the principal clarinetist of the Myanmar Radio and Television Orchestra, in the first-ever collaboration between American and Burmese clarinetists. Dr. Melfi holds the Doctor of Musical Arts degree from the University of Arizona, the Master of Music degree from the University of Michigan, and the Bachelor of Music degree from Baldwin-Wallace College Conservatory of Music. Her clarinet teachers include Jerry Kirkbride, E. Fred Ormand, and David Bell. Currently Dr. Melfi is Assistant Director and Instructor of Clarinet at the Community Music and Dance Academy.

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Reparametrization 1

by Ryan Ingebritsen

The first in a series of works for solo instrument and live electronics, *Reparametrization 1* explores the re-working of sonic materials through electronic process in order to create a virtual feedback loop between performer and electronic manipulation. In this piece, the performer is asked to not only play notes, but to also manipulate pedals which effect specific parameters of the electro-acoustic reaction. This reaction is then further manipulated by a second electronic performer and the result becomes the backdrop and often gives cues for the live performance. Eventually, the electronic and live sound meld as a semibient whole and the line between virtual feedback and initial sonic stimulation are blurred.

Ryan Ingebritsen is a composer, sound designer, and electronic performer whose music and sound art focus on the multi-dimensional aspects of sound. He spent many years studying composition, electronic music and live improvisation in Eastern Europe where he was influenced by composers such as Krzysztof Penderecki, Boguslaw Scheffer, and studied under the tutelage of composer Zbigniew Bujarski and audio artist Marek Choloniewski on a Fulbright Scholarship in 2000. Since then he has appeared on international festivals and created music for various mediums in Chicago and abroad as well as having collaborated as a sound designer and composer with new music groups such as International Contemporary Ensemble, eighth blackbird, and MaVerick Ensemble as well as creating sound and music for dance. Recent composition projects include Train Time: a collaborative sound installation on the theme of trains for the state of the art J. Pritzker Pavilion sound system in Chicago, sponsored by Experimental Sound Studio and the Chicago Humanities Festival, Mental Landscapes: a collaboration with 4 composers, International Contemporary Ensemble, and Chicago based Chinese visual artists the Zhou Brothers, sponsored by the Chicago Composers Forum and the Boeing Corporation, sound design and programming for Marek Choloniewski's interactive multi-media "GPS-trans" project, scores for choreographer Ginger Farley's "MoMent" and Erika Mott's "In Print", and his interactive electro-prog duo "We Can and We Must" with composer/performer Jason Wampler. As a sound designer and engineer, he has premiered works by Steve Reich, David Lang, Julia Wolf, Michael Gordon, and is currently working with Steve Mackey and Rinde Eckert on a new piece for eighth blackbird's 2009-10 season entitled "Slide". He was recently awarded an Illinois Arts Council Fellowship in composition as well as a McKnight Foundation visiting composer fellowship to complete a residency in the Minnesota State Parks.

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